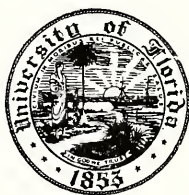


Oral Communication


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Oral Communication

A SHORT COURSE IN SPEAKING

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Preface

With this shorter book we offer to those whose circumstances demand it a primarily preceptual treatment of the principles and methods required in a brief first course in public speaking. It has been our purpose to get the essentials into reasonably small compass while avoiding the expository inadequacies of the handbook or manual.

We retain, therefore, the fullness in the treatment of the elementary topics which is characteristic of a longer book, at the same time that we omit most of the theoretical background of rhetoric and the psychology of communication. We have handled at length the essentials of finding the subject, finding material, securing clarity, organization and outlining, interest, and delivery. Persuasion we have treated briefly, as belonging to a more advanced course or a longer course than this book is intended for. Even the beginning student, however, will find practical use for some precepts for influencing the action and opinion of his hearers. We have included, therefore, a brief sketch of methods of persuasion and some special advice on outlining the persuasive speech. A full discussion of persuasion will be found in our *Fundamentals of Public Speaking*.

For those teachers who wish to have material for a substantial study of voice and diction in the basic course, we have included Chapter 8, on utterance. Chapter 13, on speeches for special occasions, will be most immediately useful, perhaps, to students who wish some extra preparation for the various occasions on which they may be requested to perform some formal speaking functions.

In our plan of presentation we have followed progressively, we think, the needs of the beginning student. In most college courses in public speaking the student is asked to make speeches almost from the outset, before he has had time or opportunity to go far in a textbook. Accordingly, after introducing him to

the nature and the implications of the study which he is undertaking (Chapter 1), we present to him a minimum of sound principle and method for his speeches (Chapter 2). Hence he may begin his systematic speechmaking upon a basis of instruction which will be extended and amplified later but will not have to be unlearned or essentially modified. We believe that we have dealt with first things first, and we have found the procedure effective and useful.

Our pedagogical purpose has led us to write primarily for the student. We have attempted, wherever possible, to supply him with how-to-do-it directions. Nevertheless, we have steadily endeavored to bring to him some understanding of the principles necessary to intelligent practice. Even the novice should *understand* as well as *do*.

As the authors of this volume we gladly recognize our dependence on other persons. Some have encouraged and guided; others, in friendly vein, have advised and criticized. Some have made themselves felt directly and tangibly; others indirectly and impalpably. To all we are grateful.

Probably most readers will recognize our great indebtedness to James A. Winans, particularly to his books *Public Speaking* and *Speech-Making*. In treating of the conversational basis of delivery and in many other connections we inevitably employ his happy phraseology and reflect his outlook. Perhaps his impact upon this book, together with the teaching and encouragement of his former colleagues, A. M. Drummond and H. A. Wichelns, is the greatest of all.

Our chapter on "The First Speeches" suggests that we are aware of Alan Monroe's handling of the one-point speech in his *Principles and Types of Speech*. Other influences, we suspect, have been real though perhaps not so direct.

Finally, we wish to thank the following authors and publishers for permission to reprint certain materials:

D. Appleton-Century Co., for permission to quote from James A. Winans, *Speech-Making*, and from speeches appearing in *Models of Speech Composition* (ed. J. M. O'Neill) and *Contemporary Speeches* (ed. J. M. O'Neill and Floyd K. Riley).

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D. C. B.
K. R. W.

Foreword to the Student

Your textbook in public speaking explains the principles, rules, methods, and procedures which you should *apply from the first* in your speechmaking. We assume that your study of the textbook has as direct a bearing on the preparation of each of your speeches as your search for materials. Students sometimes make the mistake of supposing that study of the textbook is a portion of the work of the course parallel to but mostly apart from the composition and delivery of speeches. Knowledge of the textbook, they suppose, is to be judged through written quizzes and examinations, and speechmaking is to be measured through the delivery of speeches. We trust that you will not make such an assumption! Of course, you may well be asked to show your acquaintance with the textbook through written and oral quizzes. Nevertheless your mastery of the principles and methods explained in your book will finally be judged by your skill in applying them in your speaking. Your speeches themselves will be appraised according to the success with which you base the preparation of them upon the principles which you have studied.

It is assumed that you will read this book to understand it and to apply its teachings. Some of those teachings, perhaps many of them, will seem obvious, even commonplace—what every sensible person knows. They seem so to us also; but we know—what you will realize upon consideration—that many such principles are too often accepted in theory but ignored in practice. They seem like the essence of common sense; but like common sense in other areas, they will not apply themselves in your speaking without your conscious effort.

In your study of the textbook, therefore, do not pass over lightly its precepts and principles. As you study, test your understanding of what you read by finding illustrations and examples of your own for each of the principles which you encounter. Our examples will help you, but your understanding is not com-

plete enough until you can illustrate and exemplify for yourself.

Practice, of course, is a very great factor in the improvement of speaking. But *critical, guided* practice yields greater, quicker, and more permanent improvement. You yourself, your classmates, and your instructor are your critics. Your textbook is your chief guide.

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CHAPTER 1

The Study of Public Speaking

Today a student who takes a course in public speaking is entering on the pursuit of almost the oldest systematic study in the annals of education. It is not our purpose, therefore, to spend much space justifying public speaking or making a case for studying it. If you or someone who guides you were not already convinced of the potential worth of what you are doing, you would not be enrolled in a course in public speaking. Nevertheless, a person who begins any study deserves to know something of its past; especially if, like public speaking and unlike many other subjects offered in our schools and universities today, it reveals fundamental principles which were discovered and enunciated over two thousand years ago, and unfolds a distinguished history through more than twenty centuries.

WHAT THE STUDY OF PUBLIC SPEAKING MEANS

Ever since about 450 B.C., when Corax, a teacher and scholar in the city of Syracuse in Sicily, wrote the first treatise (or textbook) on rhetoric, each generation of civilized men has devoted much of its time and the talents of some of its greatest teachers and scholars to the principles and practice of public speaking. In the ancient world of Greece and Rome, where the study first came into prominence, it was called *rhetoric*; and it was, in fact, the theory of prose composition, because almost all ancient prose was *oral*. Though we today

have no single term to mean what the Greeks and Romans meant by rhetoric, the study itself still lives healthily. It is the study of the principles of oral public address.

The roll of those who have written on the principles of public speaking includes the names of many of the most prominent men in history: Plato and Aristotle, the greatest philosophers and teachers of ancient Greece; Cicero, one of the two foremost public speakers of the ancient world; Quintilian, the Roman teacher, whose treatise on the education of the public speaker (*Institutes of Oratory*) is one of the basic educational works of all time; Tacitus, the Roman historian; St. Augustine, one of the most distinguished fathers of the Church; Erasmus, the great Renaissance scholar; Thomas Hobbes and Francis Bacon, two of the most distinguished of English philosophers; Fénelon, the eminent French bishop; and John Quincy Adams, the great American scholar, teacher, and President. Each age has had many good teachers and writers on the subject, and in every age the study of public speaking has had a place in education—often a prominent place.

This is not to say that the teachers and the doctrines in the textbooks have always been much the same in kind and quality. Like all other social phenomena, public speaking has changed with fashion and with the needs and interests of times and countries. The theory and the practice of public speaking have been good and they have been bad, like the theory and practice of politics, and medicine, and ethics, and poetry. In ancient Athens, for example, the so-called "Sophists" endorsed a shallow and dishonest theory and practice of public speaking in the law-courts and in exhibitions. Plato became so disgusted with the abuses of the Sophists that he wrote eloquently against the whole art of rhetoric, at the same time stating principles for a sound and useful theory of public speaking which may well guide us even today. His great contemporary, Aristotle, directly coun-

tered the impression that public address and chicanery had become synonymous. Rhetoric, he said, is not evil because it is put to evil uses by evil men, any more than is a knife which can be used to murder a man or to perform an operation which will save his life. Furthermore, he established the principle that the best public speaking is not founded, as Plato had accused the Sophists of founding theirs, on glibness of tongue and baseless appeal to ignorance and emotion. It is founded on knowledge and sound thinking, though it is supported by eloquence and the use of emotions for its greater effectiveness. It is those ancient principles of Aristotle, amplified by such later textbook writers and teachers as Cicero, Quintilian, Thomas Wilson, George Campbell, and Bishop Whately, and adapted to the needs and fashions of a modern day, which we shall try to set forth in this book.

As the study of public speaking has enjoyed dignity and importance in all the ages of Western civilization, so it is not unimportant today when the demands upon the spoken word and the facilities for transmitting it are so much greater than they ever were before. Today, of course, in the running of our complicated society, we have the additional aid of tremendous quantities of all sorts of printed matter. But because of the extent and the increased complexity of our social, economic, and political life, there is not less but more demand for oral communication.

We ordinarily recognize that the clergyman, the lawyer, the lecturer, the politician, the statesman, the senator, the member of Congress or Parliament or legislature ought to be a good public speaker. A little reflection and observation, however, will make it clear that men and women in most other occupations and walks of life—situations in which you and I are somewhat more likely to find ourselves—also depend for real success on an ability to speak well. One need only think casually to realize that business, industry, politics, the professions, and education depend largely upon confer-

ence, discussion, debate, and speechmaking for the forces that make them function.

It is not, of course, what we think of as the *oratory* of Cicero, Burke, Robert Ingersoll, or William Jennings Bryan that we mean when we speak of public speaking in its broad uses today. Those men were great public speakers who used styles of speaking adapted to the manners and fashions of the countries and ages in which they spoke; but their styles of speaking were not the only kinds of effective speaking even in their own days. We are concerned in this book, accordingly, with the fundamental principles of public speaking rather than with special styles of utterance. A sanitary engineer discussing an improved water purification plant before a city council in the manner of Cicero accusing Cataline, of Burke impeaching Warren Hastings, or of Webster replying to Hayne, would be utterly ridiculous. He has, however, no less than Cicero and Burke and Webster, a problem of public speaking before him. He must be clear and intelligible, he must be easy to follow and reasonably pleasant to listen to, he must be able to hold the attention of his listeners to the thing in hand and to interest them, and he must persuade them to accept his proposal. These likewise were the problems of Cicero, Burke, and Webster, and the basic principles for solving the problems have not changed, though tastes and fashions of presentation may not now be those of Cicero, Burke, and Webster.

The principles of public speaking which must be adapted to life and work and society today must be explained in terms of today. Those are the terms in which you will study them in this book.

A study of the fundamentals of public speaking, then, will not turn you into a Webster or a Burke. It can only help you develop habits of speaking that you will find useful in those modern business and professional activities which make use of discussion and speechmaking. But training in

public speaking should not only help you in becoming a better speaker; it should also make you a better *listener* and facilitate a more critical and intelligent understanding of those social processes in which public speaking plays so prominent a rôle. In former times the art of listening was widespread. In the earlier and simpler stages of our society, public speaking was practically the only means available for the large scale, mass dissemination of news, information, ideas, and opinions. But with the invention of printing, the rise of literacy, the appearance of the newspaper, and the simultaneous growth in the size and the complexity of our social and political organization, the printed word became the chief means of reaching great masses of people. As a result, skill in listening seemed less essential than skill in reading. Since the rise of radio, however, the spoken word competes with the newspaper in reaching great audiences. We get our news now as much by radio as by newspaper; our political leaders address us as much by radio as by newspaper and from the platform; our advertisers sell us goods by radio in greater quantities than they ever did through the press or personal solicitation.

Under the weight of this modern barrage of words that touches every home, we have not as a people acquired the attitude of the judicious critic. We do not *habitually* weigh and consider; rather, we respond in a blanket fashion. If a speaker can interest and entertain us, we listen with approval; if we like a speaker because of his reputation or his political allegiance, we approve of what he says almost without qualification; if we dislike a speaker, we indiscriminately condemn his message. Extremely valuable in modern society, then, is the ability to listen with discrimination. As you become a more skilled, a more accomplished, in short a better speaker, you should also become a more critical listener—less gullible, more stable, wiser, and clearer minded, better able to distinguish the sound from the

hollow, the dishonest from the forthright, the real from the fake and bogus. The audience is as vital a part of public speaking as the speaker. A better speaker will usually be a better member of an audience.

SOME MISCONCEPTIONS ABOUT PUBLIC SPEAKING

Perhaps what we have been saying so far should be enough to make the way clear for beginning the study of public speaking properly. Experience shows, however, that there are certain common misconceptions and preconceived ideas about the nature of public speaking which confuse and misguide many people who might otherwise learn to be good speakers. Each of these obstacles is real to the person affected; most of them are as old as the art itself.

The first of these ideas is one which we have already discussed. Some people think that public speaking is not a subject for study. It is, they assert, a natural ability or a knack. You either have it or you don't; and if you don't, there's nothing you can do about it. Here we have the age-old argument: Which is more useful, art or nature—native ability or instruction and training? As Quintilian asserted long ago, the question has little meaning, for it is obvious that a person with no ability at all cannot be given ability by study. The point is that there is abundant evidence to show that the study of public speaking can make poor speakers good and good speakers better. It is happening all the time, in every public speaking class in the country, and it has happened throughout history. Demosthenes, the greatest orator of Greece, had to learn to speak, and he learned the hard way. Cicero, the greatest of the Roman speakers, was also one of the most thorough students of rhetoric in the ancient world. The Earl of Chesterfield, one of the most polished and effective speakers ever to sit in

the House of Lords, was thoroughly familiar with the classical principles of public speaking, which he recommended earnestly to his young son whom he hoped to make into a good public speaker.

True, some exceptional persons do *seem* to become satisfactory speakers through native ability and unconscious imitation alone. So, too, there seem to be born singers, born baseball players, and born cooks. On the other hand, no amount of study can make a naturally ill-favored numbskull into a good speaker, cook, or baseball player. Given a reasonable portion of brains, however, almost anyone can learn to be an acceptable public speaker. Few persons in any generation have the mind, soul, physical endowments, talents, genius, and opportunity to become such public speakers as Cicero, Burke, Churchill, F. D. Roosevelt (or even Hitler); and few people have the need for such ability. The mechanical engineer or the physician or the shop foreman or the army officer who will for a few months devote the same energy to the study of public speaking that he gives to his specialty, can learn to speak acceptably. A halting, embarrassed, garbled inarticulateness never was a guarantee of excellence in any profession.

A second common misunderstanding of the nature of public speaking is closely connected with the mistaken value many persons put upon inarticulateness. It is exemplified by the common distrust of anyone who *seems* to do anything too well or too easily. "He sounded too good; he was too smooth; he must be a scoundrel" is a criticism as basically unsound as it is frequent. Somewhere in our development we have become victims of the feeling that only the evil or false can be pleasant to behold; that the greater the truth and the sounder the teaching, the more unpleasant must be their expression! If powerful, pleasant, or fluent speaking can make falsehood, deceit, and intellectual emptiness seem to the unwary like truth, honesty, and solid sense, how much

more attractive may not the same qualities of utterance make the good, the desirable, the real? If it was public speaking and not Hitler that rose to power, what becomes of Jesus, St. Augustine, Samuel Adams, Lincoln, and Churchill? In a society which is supported as substantially as ours is by speech, the most lamentable fact is not that audiences are gullible and easily led and that many speakers play upon emotion without sound ideas and make the "worse appear the better reason." The sadder fact is that more of the intelligent, able, and honest people do not take the trouble to equip themselves to be critical members of audiences and better speakers to their fellows. Virtue and goodness of themselves may be sufficient for the successful maintenance of the Kingdom of Heaven, but they apparently need mighty support if they are to govern the nations on earth. Educated men may well ponder Francis Bacon's advice that "the business of rhetoric is to make pictures of virtue and goodness, so that they may be seen."

A third misconception of public speaking is that the speaker must adopt a studied, somewhat "affected" delivery, insincere sentiment, and elegant, inflated language. No one can be more opposed than we are to the absurd exhibitionism of so-called "elocution," to the hollow bombast, and to the exaggerated decoration and "elegant" language of what we have come to think of as "oratory." Both terms, *elocution* and *oratory*, have been badly victimized by being popularly attached to oral monstrosities. At their best, these currently unacceptable kinds of public speaking once satisfied the fashions and tastes of a day that is gone. At their worst, they were spectacular nonsense. Unfortunately they still appear among us, but to suppose that they represent all or even most of what is meant by public speaking, and then to decide that one will have none of it, is unwarranted and absurd. Because a man today wouldn't wear a powdered tie-wig and a long, green, silk coat to a fashionable dinner

party is no excuse for his refusing to dress up at all and for his insisting upon sitting down to dine in his work shirt and blue jeans instead of a tuxedo and white shirt. Likewise it is a mistake to suppose that public speaking should be damned because some of its manifestations are strange or outmoded. Good public speaking does not demand a "special" manner and vocabulary which set it apart and make it different from ordinary talk. It is ineffective and useless so far as it seems to be engaged in for itself. It must be communication fitted to the manner and fashions of the persons talked to, and it must not be out of harmony with the ideas and feelings the speaker is trying to communicate. "Elocution," "oratory," or for that matter, much of the "high pressure" advertising talk we hear on the radio, isn't bad because it is public speaking; it is bad because its language, content, and manner of delivery are ridiculously out of harmony with the nature and worth of the thing being talked about and the person doing the talking.

At the risk of appearing repetitious, let us inspect another red herring which is often dragged across the path of students of public speaking: the assumption that it is possible to learn to "make speeches" quite apart from learning to say something worth listening to. This false notion sometimes may have a certain plausibility about it. One who has learned well the principles of public speaking and has mastered the practice of them, will be able to use them for speeches on a great many subjects. Learning to make speeches, however, is not like learning to make tin cans, which may be made well without the maker's knowing whether the cans are to hold peas or beans. The principles of good speaking are never entirely separate from the materials to which they are being applied. Needless to say, lots of nonsense is talked in the world, lots of words are uttered in public—even harmoniously to the ear—when no idea, information, or worthy sentiment is conveyed; and doubtless

these performances may be called public speaking. They cannot, however, be said to be *good* public speaking, and good public speaking is what we are after. For purposes of analysis and criticism we break the total process of public speaking into the subsidiary processes which make it up. This we do in order to be able to study and learn one thing at a time. We must always remember, however, that a speech is a total thing. It must be judged as a whole, not as expression only, or delivery only, or as thought only. Thus we conclude that there is no such thing as a speech in and for itself. There is only a speech on a specific subject, for a specific purpose, delivered by a specific person, before a specific audience, at a specific time and place. Though substantially the same materials may be used again and again by the same speaker, each time he presents them he is making a different speech. Unless you are willing to proceed on the assumption that a good speech conveys something worth communicating, you may, of course, do much talking and you may even be praised and flattered, but you will never make a good speech.

It is inevitable, accordingly, that the public speaker or the student of public speaking must have something of consequence to say. This means that the man who knows most about most things and most people—he who has thought most, has read most, has experienced most, has observed most, has become most familiar with the minds and hearts and manners of his fellow men, and has retained most completely the knowledge and insight thus gained—this man, if he has also learned the principles of public speaking and has cultivated the will to communicate, will be the best speaker. Of course, most good speakers, even college professors, fall somewhat short of these ideals. Nevertheless, no matter how restricted the area of subject matter within which we may choose to speak, it is our duty as speakers to know our subjects well and in addition to acquire a store of knowledge

of human beings and a store of available ideas by which we can make our subjects clear, interesting, and convincing. Only thus can we have something worth saying and the means of communicating it successfully to others who do not know it or have not thought it already.

All except the dullest of us gain some knowledge and some experience from the mere process of living, and the more we are subjected to education, the greater our knowledge and experience become. Much of what we acquire is common to others like us, but each of us has some store, however meager, of knowledge and experience more or less peculiar to himself. This stock of common and special material serves very well as a start for most beginning speakers and students of public speaking, but unless it is rapidly (and deliberately) augmented it soon begins to get thin and shopworn. Subjects upon which we want to talk and can talk become hard to find, and our reserve of the common ingredients of good speaking becomes sadly depleted. The answer, and the only answer, is: *learn more, observe more, think more*, not only when you have a speech to make, but between times. Pumping a dry well is an unrewarding occupation except in the mere bodily exercise which it provides for the man on the handle of the pump. If your time and effort in your study of public speaking are well expended, you will learn not only to speak but to speak *about something*. You will learn how to discover and use the resources which you already have; and you will learn to increase those resources and keep on increasing them.

One last misconception of the purpose of the study of public speaking needs inspection. Some people believe that learning to speak is a miraculous treatment for the cure of *all* the deficiencies of personality. Alas! we can promise no such miracles. Of course, it is a common observation that faulty, fumbling, confused, ineffective speaking often accompanies shyness, timidity, nervous maladjustment of

many sorts, and other obvious deficiencies of what we loosely call "personality." And it is further observed that as *some* persons so afflicted become better speakers, their personalities may improve too. But we should not assume that training in public speaking will improve all sides of a personality, nor assume that if some persons improve their personalities in some respects, other persons will improve similarly. Personalities differ too widely one from the other to permit such an assumption. One's personality, also, is the result of so many variable factors—such as environment, heredity, habit patterns, intelligence, and physiological make-up—that usually only the expert can discover the causes of personality deficiencies and prescribe remedial steps. In brief, then, you may observe that as you improve your speaking, you become more confident, more alive both mentally and vocally, more facile in expression, and more clear-headed than you used to be. Well and good. It may be that such gains will stay with you and be manifest in a variety of speaking situations. But let us not infer that the other fellow, *because* of his speechmaking, will show the same kind or degree of personal improvement. And let us not assume that training in speechmaking is the sole remedy for all our deficiencies of personality.

THE NATURE OF PUBLIC SPEAKING

If public speaking, then, is not the practice of sophistry, if it is not an inborn "gift," if it is not elocution and high-flown oratory, if *what* a speaker says cannot be divorced from *how* he says it, what is public speaking when looked at positively rather than negatively? *It is merely one kind of communication—systematic, practical discourse which aims, through speech sounds and gesture, to add to the information or improve the understanding of others, or to influence their attitudes and their action.* To grasp the sig-

nificance of this definition is (1) to know what makes a situation communicative and (2) to see clearly the implications of the definition itself.

The Communicative Situation

When one person wants another person to see and understand what he has seen and understood, when he wants another to feel and believe and act as he has felt and thought and acted, there exists a communicative situation.

Any communicative situation consists of four elements:

1. The audience, those who bring about communication and who in turn are the objects of communication.
2. The speaker, the person who tries to affect others.
3. The media that make communication possible.
4. The means, methods, and techniques by which a speaker secures the response of others.

The listener as starting point. Of the four elements, the most fundamental is the audience. It is the listener who furnishes the occasion for communication. Except to relieve one's feelings, perhaps, there is not much point in painting for one's own delight, composing music for one's own ears, producing a motion picture or a play for one's sole self, or writing and talking merely to exercise one's own linguistic abilities. It is safe to say: "No audience, no communication." But although it is the audience who sets up and creates the communicative situation, it is obvious also that no communication takes place without someone who responds to the audience. The word *audience*, in fact, implies at least two people, and hence the simplest communicative as well as the simplest social situation must consist of at least two individuals. Indeed, the simplest communicative situation is what we experience every day: conversation with another.

The speaker as governor of the audience's response. In everyday conversation and discussion in which speaker and

audience are frequently changing rôles, the speaker is hardly ever aware of himself as a speaker; he does not realize that he is making a speech. Similarly, the listener does not regard himself as an audience. Now it is not until the communicative situation acquires *purpose* that both parties become more or less aware that they are playing different rôles. The listener then realizes that he has become one pole of a current of ideas; the speaker knows that he has become the other pole.

When communication acquires purpose, it is no longer a process in which one's spontaneous and untrained impulses may have free expression. The process, although initiated because of the hearer, is one in which the speaker seeks to govern and control the mind and feelings of the listener. The speaker creates and discovers, selects and presents, words and gestures and the accompanying factors which he hopes will secure the desired response. The response that a speaker desires from his hearers becomes the purpose of his speech.

The media of communication. If one wishes to communicate to another, what media can he use to stir up in others the thoughts, feelings, and attitudes that he himself experiences? First, there are those media that distinguish the communicative arts from each other. A communicator may choose paint, and thereby become a painter; he may elect clay, stone, or metal, and become a sculptor; he may decide upon musical sounds, and become a musician; he may choose visible words, and become a writer of prose or of poetry; he may choose audible words, and become a speaker; or, finally, he may combine various media, and make himself a playwright, an operatic composer, or a scenario writer for motion pictures. Second, there are the two physical media that make communication possible: light waves and sound waves. A word, whether written or spoken, travels to others by physical means, the printed word finding its mark by light

waves that hit another's eye, the spoken word traveling by sound waves that strike another's ear. If you will face this elementary fact, it may help you realize that words are not *transferred* from a communicator to his audience; they are *transmitted*.

Means and methods of communication. The audience and the speaker, the interaction of the two, and the medium that makes interaction possible—these give birth to a communicative situation. But communication does not take place unless the speaker succeeds in stirring up meanings in the mind of the listener. He intends, too, to stir up meanings that are approximately the same as those *he* has in mind. What we face now, accordingly, is this question: By what means are meanings evoked?

Meaning comes about because words and speech are something more than mere physical events. They are an elaborate system of *symbols* and *signs*, and it is the symbol and sign aspect of words that is our primary means of language communication. Consider, for example, the word *apple*. Physically, it consists of a vowel and two consonant sounds. Meaningfully, through long usage it has become associated with a particular kind of fruit, and it is in this customary and well-respected association that meaning resides. Hence, when I write *apple* or say *apple* to you, the chances are that the word stimulates in your mind the usual association. Accordingly, by means of a language symbol that has a common association for both you and me, the communication of ideas is accomplished.

Speakers and writers seek to select and use language symbols in such a way as to stir up in their audiences the meanings and associations they desire and to prevent associations they do not desire. They employ well-established methods and procedures that aim at both accuracy and speed of communication. Public speaking is inescapably concerned with these methods; indeed, this textbook deals with the princi-

ples and techniques that make oral communication more efficient.

Implications of the Definition

Now that you understand the elements of any communicative situation doubtless you already see some of the implications of our definition of public speaking. First, because public speaking is but one form of communication, it is *purposeful*. Hence in learning to become an acceptable speaker, the novice must do deliberately what the skilled speaker does habitually. In the light of his hearer's information and interests, he must select a definite purpose and phrase it clearly. Once his purpose is determined, he must select appropriate ideas and methods of presentation that will accomplish his purpose and obtain from the audience the response he wants. In other words, the process of building and delivering a speech is systematic; everything a speaker does is governed by his purpose.

Public speaking, in the second place, is *practical*. The fine arts, like painting and music, aim at giving what is called aesthetic pleasure, and the response of the audience may end with the experience of the moment. Speaking, however, aims directly at influencing men's thought and conduct in their everyday business, professional, political, and social relationships. Public speaking is a tool or an instrument in this process, not a performance or an exhibition. The response of the audience, moreover, is not pleasure at hearing a good speech (or displeasure at hearing a bad one!); the response consists in what the audience thinks and does in the minutes, hours, and days after the speech is over. A speech leaves its mark on thought and behavior even if as a speech it may be lost in memory. Sometimes the response is immediate and can be observed, as when a man buys insurance after the salesman has concluded his explanations and arguments. More often it is remote and somewhat intangible, as

when we find one day that we have a new attitude towards Latin Americans and are unaware that past information and argument, forgotten speeches, articles, and discussions about Latin American problems have brought about the change. In brief, public speaking if it be good is a useful art, and the proper response to a speech is not directed *at* the speech (unless one is a critic) but is in line with the purpose that the speaker aimed at. The correct response is well illustrated by the Athenian audience who after hearing Demosthenes urge war against Philip went away saying, "Let's fight the Macedonians." The wrong response is represented by the Athenians' reaction to Aeschines' oratory, when they exclaimed, "What a wonderful speech!"

In the third place, the language of public speaking is speech and action. This important fact needs close attention and respect, for it emphasizes the difference between the printed word and the spoken word. Now both the word as read and the word as heard are similar in that both convey meaning because they are symbols. But they are unlike, fundamentally, in that speech sounds have inflections and intonations that the paper word either does not possess at all or suggests weakly and indirectly to the silent reader. It is for this reason that the speaker who would make the most efficient use of his medium of communication will seek to make his voice as flexible and as responsive to meanings as possible.

Although action is part of the language of the public speaker and although its visual signs are just as meaningful as words, action is usually not as important in oral discourse as in acting. Nevertheless, action and movement are effective means of communication that speakers, even everyday conversers, constantly employ. The chief function of action is to round out and to reinforce the message of words, thus helping to make the meaning of the instant unmistakable.

In public speaking, finally, the relationship between the

speaker and his listeners, as in all communication, is bi-polar. An audience is a true *group* that has been brought together through a common desire to hear a particular speaker on a particular subject. The speaker is essentially a member of the group because of his interest in the subject. Speaker and audience, then, belong to the same group. This group, moreover, has at least two distinct foci or poles, the speaker being one, the audience the other. As a result, speaker and audience become differentiated and each is in some degree aware of the other.

This same bi-polar phenomenon within a group is, of course, evident in every communicative situation, even in spontaneous conversation. Yet in private colloquy we seem as a rule to be less aware of the two poles than we are in the public speaking situation. Indeed, if there be an essential distinction between ordinary conversation and public speaking, it may well lie in the *degree* of awareness that speaker and audience normally have of each other as such.

Various conditions appear to emphasize the bi-polar aspect of public speaking. The speaker usually occupies a dominant position, by standing up merely, by facing his audience, or by being on a platform. In most conversation, on the other hand, the talker is not thus emphasized. The public speaker, moreover, does all of the talking, whereas in everyday talk the listener and the speaker frequently change rôles; a speaker one minute is listener the next. The public speaker, also, is usually better informed than the audience; since he has taken his task seriously he has prepared specifically for the occasion. For casual conversation, no one makes special preparation. Finally, all the aspects of the public speaking situation operate to make the occasion more formal than that in private conversation.

But in the last analysis the conditions that tend to emphasize speaker and audience, although real, are incidental. Basically, both speaker and audience belong to a single

group. Accordingly, the effectiveness of communication depends to a large degree on whether speaker and audience *feel* that they have a common purpose in extending information or in strengthening or modifying attitudes that make possible the taking of decision and action on controversial problems. When *both* "poles" of a group share such a feeling, public speaking is communicatively at its best.

ASSIGNMENTS AND EXERCISES

1. What is the argument behind Bacon's statement that it was a great injustice in Plato . . . to place rhetoric among the arts voluptuary; resembling it to cookery, which did as much to spoil wholesome meats, as by variety and delicacy of sauces to make unwholesome meats more palatable?"

2. Can any man speak more honestly than he thinks or acts?

3. When you hear a speech how do you decide whether the speaker has said anything worth saying? whether his speech has been worth listening to? Does your decision depend upon *what* the speaker said? Upon *how* he said it?

4. Think of the best conversationalist you know. Why do you think he talks well and how do you suppose he acquired his skill? Would he make a good public speaker?

5. Make a written inventory of your abilities as speaker. Arrange in two parts: your assets, and briefly explain what you think is responsible for each asset; your liabilities, and briefly explain what is the cause (or causes) of each liability. Draw up this balance sheet carefully; present it to your instructor and confer with him about it. You should decide as soon as possible in what ways you can improve your speaking.

6. Start thinking about possible speech subjects *now*. Take some 4 x 6 cards and jot down one subject on each card. Then sort the cards, classifying them thus: (a) subjects you know a good deal about from study, conversation, or personal experience; (b) subjects on which you have little information but about which you are curious and on which you think you could interest your audience. On the first group of subjects you may have enough information to make a good speech; on the second group you realize early that you need to keep alert for sources of information.

With these subjects in mind you are bound to get ideas and information about them in the coming weeks. Record these ideas on cards of the same size, writing one idea or one item of information on a single

card. Then you can readily file these cards under their appropriate subjects. Thus you can swiftly build up a storehouse of possible ideas on possible speech subjects.

Consulting a list of subjects may help in exploring possibilities; see the list at the end of Chapter 3.

7. If you are interested in communication and particularly in the part played by words and speech in transmitting meanings, consult the following:

S. I. Hayakawa, *Language in Action* (1946).

Stuart Chase, *The Tyranny of Words* (1938).

J. Eisenson, *The Psychology of Speech* (1938), Chs. VI, VII.

J. M. O'Neill and A. T. Weaver, *The Elements of Speech* (1934), Chs. I-III. (This reference discusses the origin and development of speech and helps in understanding why speech is what it is.)

For additional references see Hayakawa's "Selected Bibliography" at the end of his book.

CHAPTER 2

The First Speeches

Two elements are so fundamental to all good speech-making that the beginning speaker should recognize them early in his training and should gain experience with them at once: (1) arranging, supporting, and amplifying his ideas, and (2) delivering his ideas in a direct, conversational manner. In this chapter we shall deal with the first; in a later chapter we shall explain the second.

From the first, your speeches should be developed from a simple, fundamental pattern which is the basic structural form for all good speeches. The pattern comprises combinations of the "cells" or basic units here to be described. The first speeches should be single units filled out with one type of supporting material only. Introduction of more than one kind of supporting material and the addition of other units should come after the simpler form is mastered. If the habit of thinking in these forms is cultivated early, the serious problems of confusion and inadequacy of material, which often plague beginning speakers, can be materially reduced.

THE BASIC PATTERN

The "cell" or basic unit of good speeches is very simple. It consists of two parts, and two parts only: (1) *a general statement* and (2) *supporting material*.

1. By *a general statement* we mean here any statement needing (or being susceptible of) particularization, concretion, reinforcement, or other form of amplification. Observe

that a general statement is not necessarily or even usually a vast, vague (and probably "philosophical") proposition. In fact, the general statements which serve best for our basic cells will almost always be comparatively narrow and particular in scope. For example:

- a. Getting into college is largely a matter of learning to stand in line.
- b. Women are extraordinary automobile drivers.
- c. Substitutes for common materials are often superior to the original materials.

Each of these statements is typically the *general statement* for a single-point speech, or for a single point of a more complex speech, if we use our supporting material properly.

2. By *supporting material* we mean here such matter as serves to render particular, to make concrete, to reinforce, or otherwise to amplify the *general statement*. Hence if we explain what we mean by "a" above by describing the many places and occasions requiring the would-be college student to stand in line (at the registrar's, the dean's, the English department, the treasurer's, the medical examiner's) we are bringing in examples as *supporting material* to particularize the general statement.

KINDS OF SUPPORTING MATERIAL

Anything you say which proves your point or explains your idea or makes your *general statement* clear or vivid to your audience is, strictly speaking, *supporting material*. Hence there are many kinds of supporting material; but in these early stages of your development, four divisions will serve your purposes well enough and will avoid confusion. Further discussion of supporting material will be found in Chapter 9.

1. Information (facts and figures)
2. Examples

3. Comparisons—Analogies
 - a. Comparison of similars
 - b. Contrast of dissimilars
4. Testimony (authority)
 - a. Other persons' say-so's
 - b. Literary (and other) quotations

Obviously these categories are not completely independent and non-overlapping, but the distinctions on the whole will be plain enough. Your object at the moment must be clearness and simplicity.

The sample speeches which we will outline later will help to make clear what is meant here by the four classes of *supporting material* listed above. Some explanation first, however, may be helpful.

1. *Information* is that sort of material, usually thought of as factual or statistical, which may be verified independently of the speaker who is using it. It is distinguished from example by being offered as sufficient demonstration in itself, not as illustrative, exemplifying, typical. We need say little here about information except that most speakers, especially student speakers, possess too little of it on the subjects about which they speak, are too niggardly in the use of it, and all too often do not take the trouble to be sure that what they have is exact and correct. Especially in the use of statistical information is it important for you to know and to make known the sources of the figures and the purposes for which they were collected. Statements whose essential truth will not be generally self-evident to your audience should be supported with sufficient information to make them appear true or justified. In speeches on most subjects, expository subjects especially, there is little excuse for a paucity of informational supporting material.

2. *Example* is the detailing, sketching, or otherwise setting before the audience of a typical circumstance or an incident which helps to make clear and to support the general idea which the speaker wants his audience to understand. Ex-

amples constitute the best and most generally useful simple kind of supporting material a speaker can use for clearness, concreteness, vividness, and audience interest. *By his examples you know what he means.* Yet, student speakers are very stingy of their most useful weapon. In written composition examples may be less important than some other forms of supporting material, because a reader can linger over the text, and he can go back and re-read if he needs to. In speechmaking, however, the effect on the listener must come at once if it is to come at all. Good examples, and plenty of them, provide the best assurance of this immediate effect, and they produce it strongly, vividly, and interestingly to the listener. Any speech which is not liberally sprinkled with "for example's," "for instance's," "as if's," and their synonyms is probably a fuzzy speech. It sometimes takes a good deal of thought and trouble to find good examples which will fit the experience and knowledge of one's audience; but if your idea is worth putting over, it is worth the time and trouble of getting the examples.

We shall consider examples as of two main sorts: *specific instances* and *illustrations*. The *specific instance* is the undeveloped, unextended example. The *illustration* is the example developed with some degree of fullness; it takes more time for presentation and it uses more details than the *specific instance*. When we referred above to the many places where a college student must stand in line, we were using *specific instances*, for we merely mentioned these places, leaving our audience of college students to fill in the details from their own experience. If, however, we had been making the same explanation to some of our non-college friends who had not themselves just been through all those lines, we should probably have described in some detail our experiences in each line and our discouraging treks from line to line. We should then have been using *illustrations*. The *specific instance*, as we have implied, is most useful when

our material is sufficiently familiar to our audience so that we need only mention or allude to it for our listeners to get the significance, or when we are interested in quickly piling up a large number of examples for the effect of numbers. The *illustration* is needed when not only the incident itself but the narrative and the details must be supplied by the speaker, or when the example will depend for its vividness and effectiveness upon our supplying the details or our reminding the audience of them fully.

We should call your attention to a very popular and effective "single-point" speech which uses the *illustration* for supporting material—the speech built upon *one extended example*. Which of us has not made many speeches of this sort (probably without thinking of them as *speeches*) in conversation with one person or with several? For example: "You say that a college football player leads the life of Riley. Well, just let me describe to you a single October day in the life of a college football 'hero' we all know right on this campus. . . ." And you have made a speech of *one extended example* on the *general statement*: "The college football hero labors hard for every bit of glory he attains."

Before leaving the example as a form of supporting material, we must mention one more obvious but important fact: examples may be either *real* (factual) or *fictitious*. Both kinds are equally useful, provided they support the ideas needing support. A speaker should provide himself with both. The circumstances of the one, we may say, actually exist or actually happened; the circumstances of the other *might* exist or *might* have happened. The one the speaker merely reports; the other he makes up. The *real* example is perhaps more useful for proof, though not necessarily so; the *fictitious* example, if it is typical, is good as proof, and it is often essential for clear, vivid explanation.

Perhaps enough has been said to make clear what the *example* is, what its various kinds are, and what high impor-

tance we give the example as supporting material in any speech, and especially in the simple speech. Accordingly, make every effort to use examples, lots of examples, good examples. It takes trouble, yes; but *take* trouble. When you reach the point where your instructor tells you that you are using too many examples and too good examples, then you may ease up, but not until then! Find and use examples which will touch closely the experience of your audience and will be familiar to your audience. There is no use trying to illustrate an idea by using examples which are stranger and less familiar to your audience than the idea they are supposed to support. Remember, the audience cannot usually take the time and will not usually take the trouble to puzzle things out. They must get the point at once, or the chances are they will not get it at all.

3. Closely allied to examples are *comparisons* and *contrasts*. They are just about as valuable supporting material as examples.

Comparisons and contrasts are concerned with showing likenesses and unlikenesses between objects, ideas, and situations. The former puts stress upon similarities; the latter emphasizes dissimilarities. Furthermore, a comparison may be either long or short. If it is extended it is usually called an *analogy*; if it is compressed it is called a *simile* or a *metaphor*.

Comparisons, like examples, may be *real* or *fictitious*. When a comparison is real and is also somewhat extended, long usage has given it a special name, the *literal analogy*; when it is fictitious and developed somewhat at length, it is named the *figurative analogy*. Both kinds of analogy have long been especially useful to the speaker who seeks to be both clear and vivid.

By *literal comparison* or *literal analogy* we mean the comparing of things in the same class of existence: this city government is like that city government; the transportation

problem in St. Louis is like the problem in Detroit, but not like the problem in New York. By *figurative comparison* or *figurative analogy* we mean the comparing of things in different classes of existence. This city government is like a tree trunk with large warts on it; London in the British Empire is like the heart in the human body.

Comparison is very useful in explaining the new or strange. For example, it is helpful to a rudimentary understanding of the radio vacuum tube for us to realize that one of the parts inside the tube (the grid) is something like a set of venetian blinds: it regulates the passage of electric energy from one part of the tube to another in something of the same way that the moving of the slats of the venetian blinds regulates the passage of light into (or out of) a room. The process of finding something familiar for comparison with what you are trying to explain will often be your main problem, which you dare not neglect if you wish to succeed in making your point.

Not only do people find it hard to understand new things and ideas which they do not somehow connect with familiar things and ideas, but people are habitually suspicious of new things and new ideas in which they do not perceive likenesses to familiar things and ideas which they have learned to trust. In order, therefore, to get people to accept your new can-opener, your new organization, your new plan for passing examinations in college, you must use comparisons: you must show the audience that what you are recommending is very much like what they are familiar with and already approve of, except that (and here is where the use of *contrast* comes in) it has features which improve the thing they are familiar with and does not have the features which they object to in the familiar thing.

We have devoted considerable space to two of the four prominent kinds of supporting material—*example* and *comparison*—because of their great importance in building good

speeches, and because, though they are more easily and more readily available to the beginning speaker than the other kinds of supporting material, he ordinarily makes too little use of them. It now remains to consider more briefly the last kind—testimony.

4. *Testimony*, often called *authority*, is one of the most frequently used and most easily misused forms of supporting material. Simply described, it is someone's other than the speaker's "say-so" in support of a point or in explanation of an idea. The word of a person who knows, who is trustworthy, and is believed by the audience to know and to be trustworthy, is very strong support indeed. Testimony may be used to *establish the reliability of facts*; that is, "These facts are reliable because they come from Mr. —" (who is in a position to know); or it may be used to *give credibility to an opinion*; that is, "This opinion is sound because it is held by Mr. —" (whose opinions on this subject we know are sound).

Apt *quotation* is also a kind of testimony. You can often support your point well by quoting the Bible, or Shakespeare, or a well-known poem, or some other respectable source where what you wish to say is put better than you could put it, or where it is said more familiarly than you would be likely to say it. Or you may use a proverb or some generally known though anonymous saying. The use of testimony gains its importance from our natural tendency to respect the wisdom of the *past* and to credit the word of those who *know*.

PUTTING THE SPEECH TOGETHER— THE BASIS OF OUTLINING

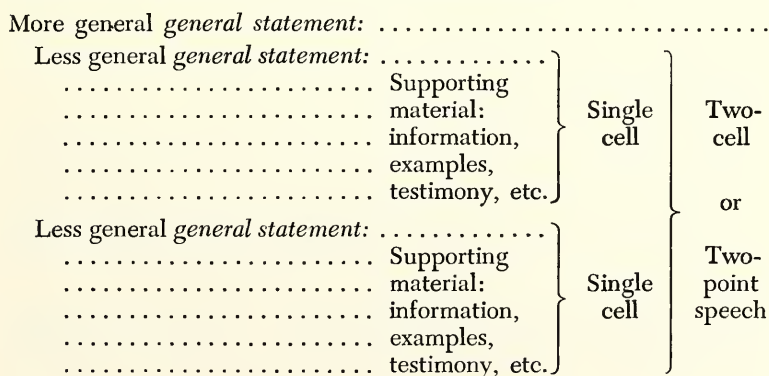
The foundation for the building of a speech is the outline, the making of which should be the core of speech preparation. The outline *must be* made as part of the *process of*

constructing the speech. It is not, and it must not be treated as, a set of notes or prompting phrases to be extracted after the speech has been composed.

The outline is the *skeletal representation* (not the fragmentary indication) of the thought of the speech. The outline, basically, must separate the *general statement* from the *supporting material*, and it must show the supporting material to be logically subordinate to the general statement. Further, in the many-point speech, it must show the *less general statements* to be logically subordinate to the *more general statement*.

For speeches, the *complete sentence* outline is best adapted because it shows most easily the *logical* relations among the materials of the speech. This is not to say that there are not other kinds of outlines best adapted to other purposes, which you may have learned to use. It is to say, however, that the sooner you accustom yourself to the use of the complete sentence outline, regardless of what sort you have used heretofore, the sooner you will make successful progress in building speeches.

The outline which we are prescribing may be represented by the following diagram. Study that diagram carefully in terms of what we have said about the general statement and supporting material in the preceding pages.



This is the pattern which all speech outlines, no matter how long and complex, should maintain. The *general statements* must be phrased as single, complete sentences. So must the *more general statements*. The supporting material also should be indicated by brief, complete sentences; but tabulations and significant phrases may be used for the supporting materials where their relations to each other and to the general statement will be perfectly clear.

Let us now illustrate the use of the outline pattern with sample outlines of several kinds of simple speeches.

1. The single-cell speech using examples (specific instances and illustrations) for supporting material:

- General Statement:* Getting into college is largely a matter of learning to stand in line.
- Supporting material:*
1. (We stand in line) at the registrar's for our cards.
 2. (We stand in line) in the library for our sections.
 3. (We stand in line) at the treasurer's to pay our money.
 4. (We stand in line) for our medical examinations.
 5. (We stand in line) to buy our books.
 6. (We stand in line) in receiving lines at receptions.

Any of these specific instances developed in some detail would become illustrations. The parts of the sentences in parentheses might be omitted in very simple outlines, but complete sentences should normally be used.

2. The single-cell speech using one extended illustration:

- General statement:* The life of a college football "hero" is not the life of Riley.
- Supporting material:* The incidents of a typical October day in his life will make this clear.

The parable of the "Good Samaritan," a very good single-point speech, is represented below in an outline. We use

parentheses around the general statement because it is not actually given in the speech.

General statement: (Your neighbor is he who needs you.)

Supporting material: The story of the man who went down from Jerusalem to Jericho and fell among thieves illustrates what it is to be a neighbor.

The many details of the illustrations need not be included in the outline, but there should be a separate descriptive heading for each example.

3. The single-cell speech using comparison and analogy as supporting material:

General statement: The grid in a radio vacuum tube regulates the flow of electric energy from the filament to the plate.

Supporting material: 1. It is a little like the shutter on a camera.
2. It is more like a set of venetian blinds when the slats are being opened and closed.

4. For examples of single-cell speeches using testimony exclusively for supporting material, we may draw first upon a typical radio "commercial":

General statement: Velveteen lotion keeps the most difficult skin soft and beautiful.

Supporting material: 1. Mrs. C——, mother of a large family, who spends long hours in the kitchen and the laundry, says: "....."
2. Lovely screen actress, Ann Sheridan, says: "....."
3. Pretty Shirley B——, who works all day as a riveter, declares: "....."

Though this specimen represents a very common use of testimony, and though the outline form follows the pattern we have prescribed, it is apparent that the testimony itself carries little real weight. A sounder use of testimony is exemplified in the following outline:

General statement: The war apparently made our high school students more serious and earnest than they had ever been before.

- Supporting material:*
1. Principal O. C. Sullivan of the East High School says that twice as many students are now taking difficult subjects like mathematics and chemistry as were taking them before the war.
 2. Miss Marion Meyer, teacher of Spanish at Roberts High School, says that she has never before had so little tardiness in the performance of assignments.
 3. Mr. S. H. Butcher, father of three high school students, says that much to his astonishment and relief, all three sit down to their homework right after dinner every night without protest.

5. The single-cell speech using *information* for supporting material:

General statement: The reports of the Weather Bureau show the weather in this city to be neither so hot nor so humid as is commonly supposed.

- Supporting material:*
1. The average mean summer temperature is 78°.
 2. The average number of days from June 1 to October 1 when the temperature rises above 85° is 14.
 3. The average number of days during the same period when the temperature is under 75° is 40.
 4. Normal humidity in summer is 60%.
 5. Average number of days when the humidity is over 70% is 15.

The sample outlines just given illustrate the simplest kind of speeches, the single-cell or single-point speeches, each containing only one kind of supporting material. Most speeches are not so simple. Normally, even in the single-point speech, more than one kind of supporting material is used; and many speeches are combinations of two or more of these single-point units. All good speeches, however, should be built of such cells as these.

More Complicated Speeches

Proceeding to speeches of slightly more complicated structure and content than the single-cell speech, we follow the same pattern of composition that we have been using for the very simple speech. The *general statements* of the basic units become the *supporting materials* for more general statements. These we will call *supporting statements*. These supporting statements themselves become the supporting material for still more general statements, and these ultimately combine to support the main idea of the speech, which is called the "central idea," the "proposition," the "theme sentence," or the *subject sentence* (the term we will use hereafter). Later you will study various methods of analyzing a complicated subject in order to find the proper *subject sentence*, *main supporting statements*, *sub-supporting statements*, and *general statements* for the single cells. For the present we will limit ourselves to illustrating the use of this pattern with subjects in which your own ingenuity will provide satisfactory analysis.

Study the following specimen outline of a many-celled speech.

SPEECH OUTLINE

Opening Statement: A business man recently referred to the National Youth Administration as just another form of "boondoggling" or "made work." The N.Y.A. died when war became imminent. As we look back on it now, can we say that it was worthless?

Subject Sentence: The N.Y.A. was extremely valuable at our university.

Main supporting statement: I. It was very useful to students.

Sub-supporting statement: A. Through its help many students were able to go to college who would otherwise have found it impossible.

1. In 1937 there were 87 such students on our campus.

Supporting material:
facts and figures

Supporting material:
examples

Sub-supporting
statement:

Supporting material:
example

Supporting material:
testimony

Sub-supporting
statement:

Supporting material:
general
statement

Supporting material:
specific
instances

Supporting material:
general
statement

Supporting material:
specific
instances

2. In the dark depression years of 1934 that number rose as high as 135.

3. Lucille M—— was typical of such students in the College of Liberal Arts. (Give details of her situation.)

4. In our professional schools there were many students like Ben S——.

B. To others, N.Y.A. meant the difference between mere subsistence and a fairly normal college life.

1. When he got his N.Y.A. job on campus, Charles K—— was able to get along without his 8 o'clock to midnight stint behind a soda fountain.

2. Dean A—— says that N.Y.A. jobs on campus enabled many students to take part in extra-curricular activities who would otherwise have had to leave campus to find work.

C. The work done in N.Y.A. jobs provided valuable experience for many students.

1. Some students kept themselves in practice in useful skills.

a. Typing and shorthand.

b. Bookkeeping and clerical work.

2. Others learned to do useful things.

a. Research work.

b. Technical assistance.

II. The University profited considerably.

A. The University received tuition from many students who would otherwise have been unable to attend.

B. Many university services were better handled than they could have been otherwise.

(Under this heading you should identify the function of, and give the correct name to, each part.)

1. The library depended heavily on N.Y.A. assistance at the charging desk and in the issuing and shelving of books.
 2. The deans' offices were better able to handle much detailed work.
 3. President R—— asserts that if N.Y.A. help had not been available, one-third of the University's special services would have been impossible during the depression.
- C. Various professors were better able to do their proper work.
1. N.Y.A. assistants relieved them of much clerical work.
 2. N.Y.A. typists greatly assisted them at their writing.
 3. Advanced students on N.Y.A. assignments helped with the routine phases of research.

In building and outlining this speech you would probably not think of the parts in the order in which they appear in the outline. Our minds don't work that way. We tend to think first of a specific instance, of an incident, of certain facts, and then to move on to what those facts mean—that is, to the general statement. These examples and general statements tend to make us think of or look for other examples, facts, and general statements until we have a large assortment which we distinguish and group and arrange according to the pattern and the methods here under discussion. Probably you would make many tries and revisions before you arrived at the outline above on the N.Y.A. If so, you would be working properly, since the making of the logical outline must be the core of the process of building the speech. When you have finished that process, you will have the *logical structure* of the speech clearly in your mind. You will then be able to adapt it to your audience and to the circum-

stances without getting yourself confused and without forgetting the essential things you were going to say.

The Opening of the Speech

The speaker who does not gain the favorable and undivided attention of his audience at the outset has very great difficulty in ever getting it. At the very beginning, therefore, the speaker must accomplish three things quickly.

1. He must get the audience into a favorable frame of mind.
2. He must give the impression that he is someone they ought to hear.
3. He must lead them smoothly to the subject of his speech.

The age-old device of telling a story (often a funny story) at the beginning of a speech is intended to accomplish all three of these objectives. If properly chosen it may work, but the funny story often unites everyone in laughter at the expense of the speaker and the speech. An opening story, incident, or relation of facts is good when it interests the audience, makes them like the speaker for telling it to them, and can be made to relate their interest, knowledge, and feelings to the spirit and the content of the speech.

The Conclusion of the Speech

The conclusion of a speech needs some special planning. It is impossible to prescribe rigidly what should go into the conclusion, or what devices should be used. We can, however, define what the speaker should seek to accomplish in his final words. He should:

1. Attempt unobtrusively to leave a favorable impression of himself with his audience;
2. Leave his audience in a favorable frame of mind toward his subject and his purpose;

3. Focus the audience's attention back onto the main ideas or feelings he wishes them to retain;
4. Leave the audience with a sense that the speech is complete and finished.

To accomplish these purposes, especially (3) and (4), certain devices may be suggested.

1. The most obvious is the repetition or restatement of the main idea and the chief supporting ideas as a summary.
2. More interesting, perhaps, is the use of a final example, illustration, anecdote, or apt quotation re-embodying the essential points and spirit of the speech. Do not leave the audience dangling. Don't conclude with a "Thank you" unless the audience has actually done you a great favor by listening to you.

ASSIGNMENTS AND EXERCISES

1. Develop one of the following *general statements*, or a comparable one of your own choosing, into a 2-to-3-minute speech, using only *examples* (specific instances, illustrations, or one extended illustration) as *supporting material*:

- a. College girls exert a civilizing influence on college life.
- b. Radio "commercials" are their own burlesques.
- c. Many modern Americans hurry to save time in order to have more of it to waste.
- d. Engineers are useful creatures in ways one would seldom suppose.
- e. Newspapers nowadays include something of interest to almost any kind of person.
- f. Blondes prefer soldiers; brunettes, sailors.

2. Compose a comparatively restricted *general statement* for a single-cell speech in one of the following areas, and develop a speech from it, using *examples* for *supporting material*, as in assignment 1: "double-features," attending church, radio serials, college life, sports, the theatre, recreation, campaign oratory, getting a bargain, hitch-hiking.

3. Repeat Assignments 1 and 2, using *information*, *comparison*, and *testimony* as well as *examples* for supporting material, and increasing the size of the speech to two or more cells.

4. Find in some popular magazine such as the *Reader's Digest* or *Harper's* paragraphs using each of the kinds of supporting material we have discussed. Bring the paragraphs to class and read them aloud, pointing out the use made of each kind of material. Comment upon the comparative effectiveness of each kind of material.

5. Observing the form below for outlining the first speeches and applying your knowledge of supporting materials and their relation to more general ideas, make the statements below into an outline. Use all the items; do not change their phraseology; and do not add other statements.

Jones is an expert physiotherapist.

Athletes develop a sense of fair play.

Alumni renew their love for Alma Mater by attendance at games and rallies.

The athletes derive moral benefits.

Intercollegiate athletics promote college spirit.

The athletes are guided by able trainers.

Important athletic contests secure great amounts of publicity.

Athletes develop courage.

The student body can unite on athletics as on nothing else.

The Alumni Secretary at X College estimates that over 1200 alumni attended football games in the fall of 1939.

The college is advertised.

Students are incited to participate in athletics.

The college's name appears on the sports pages of every daily paper in the region.

Intercollegiate athletics should not be abolished.

Intercollegiate athletics benefit the participants.

Athletes learn to respect rules that apply equally to all.

Intercollegiate athletics benefit the college.

The athletes derive physical benefits.

Our own Sam Jones is one of the best trainers in the business.

Intercollegiate athletics benefit the nonparticipating student body generally.

After a season of intercollegiate competition, one boxer said he had learned to fear no man.

In the case of Beta University, its baseball games were reported in all fourteen daily papers in its area for eight successive weeks.

6. An excellent test of a speaker's ability to present his ideas clearly is a listener's ability to report him clearly. As a listener, then, be prepared, in case your instructor makes the request, to report orally what a speaker has said. Start your report by citing the speaker's most general statement or his subject sentence. Then summarize his chief supporting statements and materials. Be concise; your report of a 3-minute speech should not take you more than one minute.

FORM OF SPEECH OUTLINE FOR FIRST SPEECHES

Specific Purpose: (Statement of what you expect to accomplish specifically with this audience.)

OUTLINE

OPENING STATEMENT OR STATEMENTS: _____

SUBJECT SENTENCE: _____

I. Main Supporting Statement (Must be a sentence)

A. Sub-supporting Statement (Must be a sentence)

1. Indication of supporting material to be used. Preferably short sentences. May be tabulations,
3. or significant phrases.

B. Sub-supporting Statement

- 1.
- 2.

II. Main Supporting Statement

A. Sub-supporting Statement

- 1.
- 2.

B. Sub-supporting Statement

- 1.
- 2.

III. Main Supporting Statement

A. Sub-supporting Statement

1. _____
 - a. _____
 - b. _____
2. _____

B. _____

1. _____

CONCLUDING STATEMENT: _____

CHAPTER 3

Selecting the Subject

If one would be a successful speaker, he must maintain a full and active mind animated by a constant and lively interest in the world and the people about him. A speaker deals in ideas and information. His special function as a speaker, however, is not primarily the *discovery* of ideas and information (though he will, of course, discover both); his special function is the making of ideas and information understandable to other people—the interpretation of ideas and information to general audiences. One of the speaker's most valuable assets, therefore, is a large and ready store of ideas, information, and amplifying and illustrative material for his explanations and arguments. There is no adequate substitute for this stock of material, partly because information in its own right is valuable, partly because new facts and appropriate illustrations control attention and perception through their novelty and strength.

Preparation for Speaking

General preparation for speechmaking, for these reasons, includes all the reading, observing, thinking, investigating, conversing, and writing which a speaker can do; and he can hardly do too much. He will cultivate the habit of remembering incidents, stories, examples, illustrations, information which he encounters, for he will realize that he will undoubtedly have use for almost anything he learns. He will develop in his conversation and his writing the process of illustrating and amplifying his ideas rather than being

content with mere bald statements or unsupported assertions. And if he is awake to his needs, of course, he will find not only material for speeches but subjects for speeches as he pursues his *general preparation* for speaking.

Specific preparation for a particular speech will include at least five definite steps:

1. Selecting a subject
2. Finding and collecting materials
3. Selecting ideas and supporting materials
4. Preparing the speech outline
5. Rehearsing aloud

Let us turn, therefore, to the problem of selecting a good subject for a speech.

THE IMPORTANCE OF SELECTING A GOOD SUBJECT

The importance of a subject that is really appropriate to the audience, the speaker, and the occasion is very great. Time and again students have said, "If I can only get a subject, I'm all set; the worst is over." Such testimony suggests that any speaker, even the novice, realizes the values inherent in a good subject. The most telling advantages are these:

1. A subject that you feel is appropriate to your hearers, the occasion, and you is likely to help your delivery in almost all respects. It will aid, first, the psychological aspects of utterance, for it will sharpen the impulse to talk to your audience and will thus help enhance your sense of communication. If your subject really fits your audience and you believe that you know more than they do about it or have a new slant on it, you will *want* to address others. Both voice and manner will reveal those intangible clues that mean to a listener, "This speaker has business with me." With a good subject, moreover, you are likely to think, to

recreate ideas at the moment of utterance, more sharply and vividly than if you have a subject that is just good enough or that will "get by." Your brain will react more sharply and you will remember ideas with less difficulty. Furthermore, the more keenly alive you are mentally, the less chance you have to feel self-conscious, and the greater your chances of being bodily alert and of gesturing spontaneously. Second, the vocal aspects of delivery will improve when you feel you have a good subject. The inflection of your voice will have somewhat greater variety, greater force and energy, and will be more subtly interesting to others. Words will come easier, and your rate of utterance will show greater variety.

2. A good subject often stimulates a speaker to prepare more thoroughly than he would with a last-ditch subject, for he does not want to ruin through neglect what has really claimed his interest. As a result, he is stimulated to learn as much as he can about his subject, to spend the necessary time and care on the organization of his material, and, above all, to work over his ideas with a view to presenting them as interestingly and as convincingly as possible.

3. The speaker who has an interesting subject, finally, invariably puts the stamp of his own personality on his speech. Although he may have picked up ideas from a number of sources, *he* reacts to them in *his* own way; he turns them to *his* use and for *his* purposes; he combines them in *his* manner and gives them *his* emphasis and *his* own peculiar coloring. As a result, his speech is a new combination of ideas; it is a new compound of ideas that bears the impress of his own judgment, imagination, and personality. It becomes a speech that only *he* can produce. Although his speech may reflect in part old and familiar notions, it is a new, *individual* product.

In spite of the great value to be derived from a good subject, however, we must remind you of an obvious truth:

whereas it is true that some subjects are obviously better and more interesting to you and to the audience than other subjects, the inherent qualities of the subject are of less importance than the *quality and kind of handling* which you give it.

The General Rule. If there is any general rule for the selection of a speech subject, perhaps it is this: *Where the speaker's knowledge and interest overlap or coincide with the interests of his hearers, there lies a potentially good subject.*

I. APPROPRIATENESS OF SUBJECT TO THE SPEAKER

In looking for a subject, think first of what you yourself know and what your past experience has given you. Look for subjects in these directions:

1. In your own mind, life, and experiences.
2. In your work or occupation.
3. In the work or occupation of persons with whom you are associated or acquainted.
4. In your reading or in your listening to the radio or to public speeches.
5. In the movies, plays, exhibitions, sporting events you see.
6. In the clubs, organizations which you know about.
7. In the current affairs and current events and current problems of your locality, your city, your state, the nation, the world—personal, social, domestic, religious, educational, as well as political and economic.
8. In the “persistent questions of public discussion” which are, were, and will be of concern to people like those in your audience.

Let us now discuss these sources more fully.

1. Abolish the common idea (much more prevalent in public speaking classes than in ordinary social intercourse) that nothing which *you* know, that *you* believe, that *you* want, that *you* have done can be of interest to other people. We all, to be sure, have many of the same experiences and

the same thoughts. Even so we also have many of the same interests, and we often enjoy nothing more than proving to each other that we have common experiences. Witness any gathering where people talk about their ailments and operations. Your own mind and your own experience are your first good sources of subjects; and no subject is really good until, in the broadest sense, it has become your own. You may not be a real estate operator or a builder, but you have just gone through the experience of buying property and building a house. The information you gathered and the problems you faced are full and fresh in your mind and will prove interesting to your audience, whose experiences and information are at best scantier and more remote than yours. In short, what do you know more about, what do you understand more fully, what have you thought through more completely than most people? The answers to these questions will provide subjects for speeches. You have a head start in these subjects. If you don't know enough, though you know more than most people, you can learn more.

A portion of your experience which should prove lucrative in finding subjects for speeches is the *conversation* you engage in or overhear. What do you and your friends talk about? What questions do you ask? What do other people talk about and ask about? Answers to these questions give fairly good notions of what people are interested in. Use these leads to remind yourself of what you know or of what people are apparently curious about.

2. and 3. Everyone is to some extent a specialist. He knows his own job more intimately than other people know it, and he is better acquainted with the jobs which go on about him—in his shop, in his department, in his plant, in his industry, in his neighborhood or in his home town—than are strangers. We all, of course, know a little something about the work of a secretary, a bookkeeper, a file clerk, a salesman, a crane operator, a head usher, a filling station

attendant; and if you tell us, in general terms, *only what everyone knows*, you will not interest us. If, however, from your own concrete experience, you distinguish your job as a secretary to the vice-president of the Chow-Chow Mills, or as file clerk in the U.S. Inspector's Office from other such jobs, we will be interested. What does it take to be editor of the campus newspaper, manager of the basketball team, server of hot foods in the cafeteria, assistant telephone operator, laboratory assistant in zoölogy? What does one do? What does one have to know?

What do you know or will you find out about the qualifications for some occupation or profession and the advantages and disadvantages of that kind of work—your own, your father's, your friends', or the job which you wish you had? Most of us, for example, have vague and general ideas of what abilities are needed in an accountant, a labor organizer, a student of chemistry; but do you know accurately, personally, and in detail? *Tell us.*

4. and 5. Have you read a book, an article, a piece in the paper lately which seemed informative, interesting, provocative of ideas? Or have you run across a fresher or newer or better outlook on something that stirs your interest anew? Perhaps it is worth reporting to your audience for their knowledge and pleasure. Perhaps it is worth explanation or interpretation. Perhaps you can recommend it to them for their reading. Of course your job will be to *explain* the book or article to the audience, not merely to indicate that you have read it; to *show* your audience that they will enjoy the book, not merely to *tell* them so. This means the use of much vivid, specific detail.

What have you heard said on the radio which provoked ideas or gave you interesting or valuable information which your audience may have missed? If you are *listening for* subjects, you will find many from this source.

For students in school or college, reading and listening

are likely to be largely connected with courses of study. Do not neglect that natural and obvious source of subjects for speeches. What subjects are you taking which are not being taken by most of the students in your public speaking classes? What ideas or information from those courses can you make clear to other people? What phases of the courses which your classmates are taking have you gone into more fully than they have? And there will be valuable by-products of the use of such subjects, for there is no surer way of making yourself master of any subject matter than by preparing to explain it to one who does not know.

You can hardly overestimate as a source of subjects the value of the courses you are studying, or have studied. Consider the case of the student who explained what a chemical solution is. He drew his subject from his chemistry course in quantitative analysis. One-third of his listeners were taking the same course from the same instructor; yet he did not bore them, nor did he speak over the heads of the rest of his audience. All found the speech intensely interesting. Why? Because he was wise enough (*a*) to take a subject that all knew at least something about and thus was to a greater or less degree, familiar; (*b*) to amplify the information he had heard in class and had read in the textbook by consulting other textbooks on the nature of chemical solutions and by asking his instructor for further information on one matter that was not clear to him, thus gaining and presenting information that was new to his audience; and (*c*) to present the results of his thinking so clearly and systematically that the order and structure of his ideas made listening easy and pleasant. One of his classmates paid him this compliment: "Ted, you were 200 per cent better than the professor himself." (Sometimes it is possible to beat the professors at their own game!)

What this student speaker did, you can do—if you have the wisdom, the imagination, and the energy to add new

information to the old, to find a new "slant" or point of view, and to work over the ideas until you can deliver them clearly. What are the potentialities for subjects in your course in science (physics, chemistry, geology, biology), in English literature and language, in the social studies (psychology, economics, sociology, history, political science, and philosophy), in engineering, in law, and in medicine? One of the most practical steps you can take towards finding subjects is to thumb through your notes and textbooks, with these questions in mind: What topics need further clarification and illustration? What ones might be especially interesting and timely? If you make a list, its length will surprise you! If there is a neat formula for a short speech, perhaps this is it: Add new information to the old, include new illustrations for the old information, and present it all so clearly that it cannot be misunderstood.

6. Many clubs and organizations which you belong to are known by most people to exist, but that is as far as common knowledge goes. Some are not even known to exist. What these organizations are, what they do, what their importance in the community is, are matters upon which we are ignorant and about which we will be glad to be informed if you will make it pleasant for us to listen. We know, of course, that most clubs have officers, meetings, dues, and elections, and if that is all you tell us about your organization, we will not care much. If, on the other hand, you assume our familiarity with most of these routine facts and spend your time telling us what social, civic, business, or other activities really distinguish the Junior Womens' Chamber of Commerce, the Rotary Club, the Classical Club, or the Quarterback Club from other clubs, we will be interested and informed. In any thriving community there are scores, and on an average campus dozens, of such subjects for speeches.

7. Current affairs, problems, and events constitute a source of subjects for speeches which is most often, and

rightly, turned to by students of public speaking. The dangers are, however, that students will turn to them too exclusively, and will conceive of them too narrowly. There are many small subjects as well as large ones in these areas. It is not necessary to discuss a public question in all its aspects in order to speak on it. One does not have to tackle the whole subject of equality of the races; he may profitably discuss the admitting of Negroes to the municipal auditorium. Nor does one need to be a national authority on state governments in order to make himself well enough informed on the legislative article of the proposed new state constitution to talk profitably upon it to a general audience.

Most people are poorly informed on current affairs, current events, and current problems, except those few which strike them immediately, personally, and deeply. We all, however, are eager to be told. Otherwise there would be far fewer analysts and commentators on the radio and in the press. Any speaker who will inform himself with reasonable thoroughness on a public question, or even on any phase of such a question, will have several good subjects for speeches. Engineers, as well as other persons, may find subjects adapted to their special knowledge in current events. For example, one engineer noticed in the newspaper the account of the collapse of a new Mississippi river bridge in a high wind. The event prompted him to look into the history of similar accidents, and his investigations resulted in a very good speech on the current collapse, others like it, and the probable cause.

8. Current problems and questions are often only the immediate versions of problems and questions that are always with us, the discussion of which is always pertinent and potentially interesting. Religion, love and marriage, divorce, education, taxation, war and peace, race relations, good government, health—all these are subjects which are

unlikely to be exhausted for many years to come. Though they are old subjects, they may at any time be made new by a speaker who will restate them in a new way, give them fresh illustration, adapt them to current conditions.

The Speaker Should Be a Learner

In looking for a subject, always consider yourself open to new interests and new knowledge.

Do not cast aside a possible subject because at first thought you don't discover a passionate or even a lively interest in it. Mull it over in your mind, think about it, consider its several aspects. If in other ways it seems usable, give your interest a chance to rise. Many of us when looking for subjects are often in a mood not to be interested in anything. Many students who have found good subjects in which they became very much interested have started their searches by telling their instructors flatly that they were not interested in anything. Hang on to a possible subject until conditions are more favorable. You may find that you are very curious about the picking, packing, and transporting of gardenias and that you really know something about this business. The trouble is that when you sat down to think of a subject for a speech you wished you were at the movies. Furthermore, interest grows with knowledge. Learn a little more about the subject before deciding that it's no good. You should have a subject which is interesting to you, *or which can become interesting to you.*

Almost any subject worth speaking about is worth learning about. Don't limit yourself to subjects upon which you know enough already. Use such subjects, of course, when they are the best, but don't try to stay within the confines of what you already know. There is no better way to learn a subject than to prepare adequately to explain it to others. It is the assumption in your public speaking course that the speakers will not only seek out subjects but will also seek out material

for speeches, material to be added to what they already know.

In the final analysis, the apparent worth of the subject is usually of less importance than what you make of the subject—what you do with it. A usable subject chosen early, therefore, is better than a very good subject chosen too late for you to do it justice in preparation.

II. APPROPRIATENESS OF SUBJECT TO THE AUDIENCE

What are audiences interested in? First, more often than not, they are interested in what you know about and are interested in. Especially is this true of the classroom audience, and many of these possibilities we have pointed to above.

Second, they are interested in what all human beings are fundamentally interested in. They are attracted by *new information about what is already familiar to them*. Can you supply “news”—news about the campus hero or some public figure; about the latest thing in airplanes, automobiles, medical techniques, engineering procedures, styles in clothes, accident insurance, radio? Or, can you present the old and familiar in a new and unusual way? Can you offer a fresh point of view or a new interpretation? Not only do new facts and data claim attention; new ways of looking at the established, familiar facts also are often effective. Detective stories almost always illustrate this truth. The facts are put before the District Attorney, the slow-witted police sergeant, the Perry Mason detective, and the reader, and each supplies his own interpretation. Each interpretation usually produces a different murderer, and each is interesting, although eventually there is but one “correct” solution. What is *your* reaction to the subjects which students argue about? If you differ, you have a possible subject.

Third, people are interested in familiar ideas and facts presented systematically and clearly. Indeed, we often enjoy seeing familiar facts brought together, seeing them given structure and continuity, and thus recognizing the whole and its parts all in neat order. You might discover, for example, that after your class had read this chapter you could hold their interest on the topic, "How to Find Speech Subjects," if you did nothing more than to present an orderly, concise review. Organization, pattern, and systematization help control attention. Perhaps your audience has been following in the newspapers the day-by-day account of a jury trial or of a military campaign. After many days readers have accumulated a good deal of information, and each additional bit of news is interesting because new. The fragmentary account lacks continuity and organization that will enable them to grasp the events as an integrated whole. The effect is like putting the unsolved pieces of a puzzle together.

III. APPROPRIATENESS OF SUBJECT TO THE OCCASION

The specific occasion that brings speaker and audience together frequently suggests subjects. Ask yourself this question: Under what circumstances of time and of place will my speech be given?

Is the occasion a regular quarterly meeting of an employee's association of a department store? And does the meeting fall early in January? If you were the president of the association and knew you had to speak, what might you talk on? Might the occasion suggest both your subject and your purpose? Would you, for example, want to entertain your hearers with an account of incidents of the recent Christmas shopping madhouse? The audience might well be in a mood to respond favorably to humor. On the other hand, if one of its prominent members had recently died

in an auto wreck, it might be in no mood to hear an entertaining speech. Would you explain what they must do about completing their income tax returns? Or would you persuade them to attend meetings more regularly and to bring in other members? In brief, an audience meeting at a particular time has ideas and feelings about recent or coming events; if a speaker is aware of these, they may influence his choice of subject and general purpose.

Even in the public speaking class, a speaker cannot escape considerations of time and place in choosing his subject. True, you are confronting the same audience day after day; you speak under the same general conditions and often your general purpose to inform, to amuse, to persuade is prescribed by your instructor, and the circumstances are taken for granted. But the circumstances of the classroom, unfortunately, are what many beginning speakers really overlook. Because the same general situation recurs, they forget two important aspects of the occasion. The first is the specific time at which the student speaks. You may be scheduled, for example, to be the first speaker of the morning. You should not forget that your hearers have just come from other classes and their minds may still be turning over ideas derived from these classes. They may be still thinking about what they were reading or studying in the library the hour previous. Some may be set to carry on some sly preparation for their next class while you speak, and others may want to read the newspaper they have just picked up. Some may still be in the throes of a brief bull session, and some may be thinking primarily about the pleasurable afternoon ahead, or the evening date. On the other hand, if you are to speak after your class has heard a speaker, you should not forget that your hearers' minds are turning over what he has said and what has been said by the class in discussing and criticizing his speech. As you step to the platform your hearers' attention is not on the ideas of your speech; their interest is

elsewhere. If you recognize these inevitable aspects of the classroom audience in choosing your subject, you will want to pick a subject so interesting that you can drive out such competing ideas, and the "so interesting" subject will probably be directly concerned with their interests as students or with subjects that you can readily associate with their interests.

The second aspect of the classroom situation which beginning speakers often fail to face squarely is that the class itself—the audience—is actually a real, flesh-and-blood group that can be readily interested in what a speaker has to say, as well as in how he says it. True it is that in a public speaking class students have the impression that practice in speaking is the main thing, that the audience merely furnishes a chance for practice, and that the set-up, in short, is an artificial, learning situation. Let us grant that the circumstances are somewhat artificial, and then let us not make the situation any more artificial than it is. Avoid the error of supposing that by imagining your class to be the Young Men's Business Club and selecting a subject appropriate to that group you can make your speech more real and genuine. If you fancy the class to be something other than it really is, you virtually ignore them. They are quick to realize this and rightly conclude that if they are to be interested at all they must be concerned with your skill, technique, and presentation. If in selecting a subject you sidestep your audience in the classroom, you cannot expect to secure attention for your ideas. Long observation of classroom audiences has shown over and over again that they do become interested in what is said. After all, both students and instructors are human beings to be dealt with as an audience or as a series of audiences. We have our interests, our feelings, our experiences, our enthusiasms, our share of ignorance, our prejudices, and our wrong ideas. We can stay awake or go to sleep. We can be interested or bored. Our

ignorance can be removed, our opinions changed. And we are probably as sympathetic an audience as you will ever address. Therefore, speak to us in *our* own persons and speak in *your* own person. We are various enough in our natures so that your problems will be sufficiently real as long as you will be with us. Interest *us*, inform *us*, persuade *us*. Never try just to "make a speech"; it can't be done. Consider your audience in the *classroom* as you would anywhere else.

In the occasion and circumstances of any speech, the time allotted to the speaker must greatly influence the choice of specific subject and purpose. The time factor is particularly important in the short speech. Once you have a subject that you think will interest your hearers, that you are informed about (or can become informed about), and that is appropriate to the current mood and thought of your listeners, you inevitably confront this question: How can I limit and restrict my subject so as to leave a single impression with my audience?

If you are a *personage*, and are asked to speak before the East End Kiwanis Club or the students of Central High School because they want to hear *you*, regardless of what you speak about, you have the whole responsibility of choosing your subject—both the general subject, "Tolerance," for example; and the particular delimitation of that subject, for instance, the admission of Negroes into labor unions. If you are an authority on South America and are asked to speak before the St. Andrew's Men's Club but are not given a subject, the supposition is, of course, that you will speak on South America, but you will have to decide what limited corner of the subject of South America you will explore in the twenty minutes you will occupy in speaking. Perhaps you will choose the Christian Men's Club in Natal, Brazil, as most proper for audience, occasion, and time available. Even if you are asked to speak to the Chapter of Sigma Beta

on the founders of the fraternity, you still have the problem of defining just what part of that subject you will try to cover. Whenever you speak, unless you are merely delivering a canned speech written and arranged for by someone else (as sometimes happens in political campaigns), you will have the problem, if not of choosing your general subject at least of defining it—often both.

The delimiting of the general subject you are to use into a specific subject of such size and simplicity that you can handle it fully enough in the time at your disposal is not always easy, but it must be carried through if you are to avoid the “skimming” speech, the speech of “too-little-about-too-much.” Where the alternative lies between, on the one hand, listing in five to seven minutes as many as possible of the proposals for building-expansion in St. Louis following the war, and on the other, presenting with interesting and informative fullness the plans of one or two organizations, the speaker should choose, for example, to discuss what a specific company or business firm has planned. It is what the audience remembers that matters, not what the speaker thinks he presented; and listening audiences, even more than reading audiences, remember a few ideas which have been vividly and fully amplified, whereas they retain almost nothing from a large collection of undeveloped statements—a rapid sequence of pellets of information.

No speaker, for example, no matter how “full of his subject” he might be, could say anything adequate on all the phases of the subject of television, in from five to ten minutes. He must, therefore, select some unified phase or segment of the subject which will meet the knowledge and interests of his particular audience, and *limit* himself to that. To a general, non-technical audience, for example, he might discuss effectively the commercial practicability of television at the present time; to a technically informed audience he might properly explain the significance for the future

of television of the assignment of certain limited bands in the frequency spectrum to television transmission. Likewise, instead of casually dipping into the subject of bull-fighting for five minutes, he might better stick to explaining fully some of the terms used in describing bullfights; or instead of trying to present hurriedly all the reasons why shippers should prefer railroads to trucks, he might well concentrate on the one or two reasons which will touch his present audience most closely.

Limiting the subject must be a process of *cutting down*, not *thinning out*. Strange as the advice may seem, experience shows that most student speakers need to say *more about less*, not *less about more*. They need to say *enough about something rather than too little about everything*.

Since the mistake most often made by novice speakers in settling upon specific subjects is saying too little about too much, we shall suggest two expedients that should help you in choosing a limited view of your subject and of making a single impression upon your hearers. We shall assume that you are to speak briefly—from four to seven minutes. We shall assume, too, that you believe your hearers will be interested in “Collective Bargaining” as a subject and that they have a good deal of information about it.

1. *Determining and phrasing concisely your specific purpose will often limit your subject satisfactorily.* Do you want your audience to be firm in their support of collective bargaining? But for whom? Public employees? A particular class of public employees such as firemen? Or teachers? Or policemen, if the right to strike is not included? In particular kinds of situations? Consequently, you may be led to phrase your specific purpose accordingly: To show that people are right to support collective bargaining for industrial workers; or to show that it is right to exclude domestic help from collective bargaining.

Or you may know something about NLRB regulations and

the reasons for prohibiting certain kinds of employee organizations. Accordingly, your specific purpose might be: to explain why the right to strike is necessary; to explain why "company unions" are prohibited, or why only the unions may get disputes reviewed before the NLRB. Observe that to state your purpose in a general way is not enough. "To explain why collective bargaining exists," "To argue against collective bargaining," "To explain NLRB regulations"—these are far too broad in scope, even for a ten-minute speech.

2. In developing the ideas that will accomplish your purpose, *plan to use at least two one-minute illustrations*. If you cannot use two detailed illustrations, this is a good sign that you have not limited your purpose and subject to the point where you can make a single, vivid impression on your hearers.

Avoid Subjects Too Difficult for Oral Presentation

Though there are many more kinds of subjects available to them than some student speakers realize, it is true that certain kinds of subjects are unadaptable to successful oral presentation and still others require the use of facilities usually not available to a speaker. In one phase of the instruction introduced into war plants under the Training Within Industry program, the leader of a group of foremen first described fully and carefully how to tie the fire underwriters' knot. He then asked members of the audience to tie the knot—but no one ever could. Next he explained and demonstrated, but still no one could tie the knot. Until he guided an individual several times through the actual performance, the instruction proved ineffective. Here was a subject unadapted to effective oral presentation. The audience learned from the speaker's words that there was a knot to be tied. He might also successfully have informed them of the uses of the knot, and possibly why the knot was

better than others for certain purposes. He could not make them understand the knot itself.

Subjects of the following kinds are likely to be very difficult or impossible of unaided oral presentation:

1. Subtle or complicated processes, the explanation of which requires the accurate visualization by the listener of a long series of actions and the correct remembering of them.

2. Technical subjects requiring the mastery of specialized concepts and vocabulary, and the pursuit of close reasoning which demands reviewing and slow working out through study. Many papers read at scientific and learned gatherings, even before specialists, result only in the audience's realizing that some investigation has been done and some conclusions reached by the speaker, the account of which it will be necessary to read over and study carefully later on.

3. Subjects requiring the detailed understanding of large quantities of figures and statistics. (If, of course, only the conclusions and the fact that statistics have been used to derive the conclusions are important, then these subjects are quite usable.)

4. Subjects which involve the discussion of intimate or personal material which people would read alone without embarrassment or discomfort but which they will be reluctant to listen to in a group.

5. For most audiences, subjects which demand the retention in memory of long chains of reasoning or large amounts of temporarily unrelated information.

There follow classified samples of usable subjects for classroom speeches, subjects which may also fit many occasions and audiences outside. Study them carefully each time you have a subject to choose. Don't merely glance through them and go on fretting. They will usually provide a subject for you or suggest one to you.

SOME CLASSIFIED SPEECH SUBJECTS

Public Questions (Small phases of which should be used for short speeches.)

Juvenile delinquency
Veterans' legislation
Public roads program
Local health problems
Traffic problems
Unemployment insurance

Conservation
Personal property tax
Sales tax
Public works programs
Government by bureaus
Race relations

Minority problems	Discriminatory legislation
Women in business ✓	Education for Negroes ✓
Women in industry	Military training
Socialized medicine	Price controls
Old age benefits	Quality controls
Aid for dependent children	Government in business
A labor party	Public utilities
Liquor control	Treatment of criminals
Control of radio	Divorce
Inter-state trade barriers	Marriage laws
Federal aid to education	

What Is It?

Withholding tax	Grade-point system
Community Chest	Short ballot
Rotary Club	Regimentation
Y.M.C.A.	Honor system
Women's Chamber of Commerce	Savings and loan association
Mortar Board	Sub-contracting
Phi Beta Kappa	Reciprocal trade agreement
Delta Sigma Rho	Single tax
Optimists Club	Pump-priming
Lions Club	League of Women Voters
Rotary Anns	Check-off
Junior Red Cross	Closed-shop
Collective bargaining	Balanced diet
Photo-electric cell	Time and motion study
Photo-elasticity	Vitamins
D.D.T.	Octane rating
Grade labelling	Group insurance
Group hospitalization insurance	Nurse's aid

How to Do It

Making hunting knives	Using the slide rule
Studying for examinations	Using the comptometer
Making fish flies	Using the microfilm viewer
Caring for indoor plants	Mixing drinks
Using and caring for a microscope	Buying a house
Getting elected	Buying a car
Planning a garden	Buying furniture
Caring for a garden	Operating a tractor
Writing good letters	Organizing a local political campaign
Business letters	Selling a car
Personal letters	Refinishing a table

Description or Explanation of a Process—How It Works

Separating cream	Taking inventory
Filling a silo	Making up the payroll
Laying a concrete pavement	Running a student publication
Vulcanizing innertubes	Editing
Fractional distillation	Managing business
Pressure cooking	Reporting
De-tinning cans	Amending the constitution
The forward pass	Grading beef
Refining bauxite	Making pottery
An electric clock	Making glass
Vacuum coffee maker	The "numbers" racket
A slot machine	Youth camps
Helicopter	Youth hostels
Deep freeze unit	Induction heating
Rumor	Radiation heating
Gossip	Blowing glass

Jobs or Professions, Businesses

File clerk	Service Station operator
Timekeeper	Bond salesman
Rewrite man	Public relations man
Welder	Buyer
Machinist	Radio announcer
Librarian	Radio actor
Dentist	Copy reader
Personnel director	Proof reader
Case worker	Advertising
Investigator	Selling
Construction foreman	Medicine
Floor walker	Teaching
Accountant	Banking
Private secretary	Manufacturing
Teller	Test-pilot
Broker	Bus driver

Practical Application or Uses of Special Studies or Scientific Principles

Boyle's Law	Centrifugal force
The lever	Magnetic field
Bernoulli's principle	Vector analysis
Logarithms	Phonetics
Calculus	Anatomy
Physical geography	Physical chemistry
Friction	Radiation
Pendulum	

Personal and Miscellaneous

"Read this book"	The country and the city
"See this movie"	Religion
"Visit this vacation spot"	Church-going
"Take up this sport"	Family relations
"Take up this hobby"	Campus activities
"Listen to this radio program"	Values of college
"Take this college course"	Athletic scholarships
"Learn this game"	Accelerated education
"Read this magazine"	Mexican churches
"Listen to this opera; this symphony"	Student life in the U.S.S.R.
"Study this subject"	This college and the one I used to attend
"See this art exhibit"	
"Read this newspaper"	

SOME SUBJECTS FOR EXPOSITORY SPEECHES

(Note: On the subjects listed below students have made successful classroom speeches, 4-12 minutes long. Observe that some of the subjects as phrased are too broad in scope, even for a 12-minute speech.)

Why we bury the dead	Nature of an inferiority complex
Chief principle of Fascism	Recapping tires
Huey Long, politician	Agricultural prosperity in relation to industrial prosperity
Character of a typical industrial laborer	Early history of tennis
Personality—what it is	Evolution of the clarinet
Chief tenet of Moslem religion	Reclamation of lubricating oil
Decline of Indian pottery	Methods of trick photography
Nature of falsehood	How to ski-jump
Causes of earthquakes	Esperanto
Theory of anarchism	How sales tax money is used
The antiquity of insects	How fish see
The single fingerprint system	Why I like O'Neill's <i>Strange Interlude</i>
Hunting to hounds	Mendel's Law
Handling and classification of telegrams	Uses of chromium nickel steel
Methods of gate crashing	What makes clothes "dramatic"
Mystery of electricity	Form in art and form in the speech
Sapphires and rubies	The Diesel engine
Art of cock-fighting	Mental telepathy
Why the Great Lakes tilt	The steam-powered airplane
Extension work at Virginia	Nature of invention
Training of dogs for hunting	Setting stones in rings
Training of dogs for the blind	Teaching of Mohammed

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|---|---|
| Nature of thinking | How a dress is designed |
| Why interest in grand opera has declined | Profits in the flower business |
| Antioch College | Methods of smuggling |
| A medieval hospital | Balance and emphasis in pictures |
| Pipe-line system for natural gas | Fire-prevention on shipboard |
| Work of the Food and Drug Administration | Wines and whiskeys |
| Hazards of the home | The omnibus college |
| Determining the percentage of butter fat in cream | Jefferson's idea of liberty |
| Causes of an opium habit | Why we have battleships |
| Essence of socialism | How to improve your memory |
| Qualities of a good engineer | Methods of offensive football |
| What makes people buy | Elephant hunting |
| How to duel | Learning to observe |
| Meaning of "rugged individualism" | University of Chicago plan of education |
| How chewing gum is made | Manufacture of rayon |
| The best radio program | Why we have social strata |
| Education at Oxford | Mining of lead |
| Soy beans as a coming crop | Development of Batik |
| The munitions racket | The human quality in Barrie's plays |
| The split-second clock | The share-crop system |
| Types of soil erosion and control | Spying |
| Dutch monopoly in quinine | A Paris style shop |
| Humanity of a college president | Nature of tragedy |
| Cause of Virginia topography | How to tell a funny story |
| How to play water polo | Products from waste wood |
| Psychopathic types | Types and characteristics of dogs |
| What goes on in a bee hive | Scotland Yard efficiency |
| War propaganda | Some interesting aspects of Mexico City |
| Nature of propaganda | Habits of salmon |
| Characteristics of modern furniture | Making Mickey Mouse |
| The scientific lie-detector | Plastic surgery |
| The bunt in baseball | Left- and right-handedness |
| How good pictures are made | Modern classical music |
| Self-help plan in small colleges | Modern etiquette |
| A good golf swing | Lobbying |
| How sex is determined in baby chicks | Binding a book |
| Social value of cheese | Antiquity of wedding customs |
| How large chrysanthemums are produced | Kagawa |
| | Social life at an English university |
| | Marionettes |
| | The Party System in the U.S. |

Mercy killing	Sources of superstition
Prefabricated houses	What determines our hobbies
The lawyer's ethical problem	How movies are made
How the U. S. got the Panama Canal	The photo-electric cell
A foreigner's portrait of an American	Essence of jazz and swing
Flophouses	Chinese music
Making an etching	Polar exploration
Food allergies	Chief causes of suicide
Imitation furs	How weather is forecast
How a slot machine is made	Spiritualism
Paul Bunyan	Palmistry
Sweatshops	Charles M. Schwab
What makes a good novel	Wirephoto
Courtship in Japan	Life in slums
Making of paper	Hull House and Jane Addams
How the knee cap works	Communism in the U. S.
How students use their leisure time	Japanese imperialism
Causes of lynching	The project method in teaching
Getting Vitamin D into milk	Torture through the ages
Delusion and illusion	House-trailers
Essence of comedy	Why we sleep
How to select a good steak	Painting a mural
The modern house	Interpretation of dreams
Carter Glass	Sound effects in radio
Forced labor in U. S.	City manager form of government
Cost of war	What constitutes "literature"
	Air conditioning
	Causes of drought
	How the Gallup Poll works

ASSIGNMENTS AND EXERCISES

1. Within each of the following topics, list a number of specific, delimited subjects for speeches which would be appropriate for making to your class at the present time: *good government, public education, tolerance, business practices, community health, entertainment, school spirit.*

2. After adequate study of this chapter and consultation with your instructor, draw up a list of subjects which you would be interested in using for speeches during the rest of this term. You may wish to decide upon two *general* subjects in which you are genuinely interested. Turn them over in your mind and select some special, restricted phases or aspects of each with a view to speaking on them in the future. Record the subjects on individual cards and file them.

3. Read two successive issues of *Time* or *Newsweek* and follow for at least one week the editorial page of a daily newspaper in your area. Thus you gain some notion of what editors regard as news and of what they think is worth commenting on editorially. Observe, also, the columns devoted to letters to the editor. Such reading will give you some idea of what subjects people are interested in at the moment.

4. Criticize the choices of subjects of speakers whom you have recently heard on the radio, at public meetings, or at dinners. If the subjects were good and appropriate, indicate why. If they were poor or inappropriate, point out why, and suggest appropriate substitutions.

5. Write out specific criticisms of the subjects chosen for the speeches which you have heard in class so far.

CHAPTER 4

Finding Materials

No speaker can govern the attention and affect the understanding of his hearers without saying something. The great literal truth is that without ideas a speaker has nothing to say. Uttering sounds and making visual signs get nowhere unless audible and visual stimuli combine into verbal symbols which mean something. Accordingly, much of any speaker's time and energy is devoted to storing his mind and widening his experience.

First of all, you should be on the lookout for material: good material for speeches that you might sometime make, and good material for the speech immediately at hand. To be thus on the lookout is like being mentally "set" to solve a problem: it primes your brain to discover information, examples, comparisons, contrasts, quotations, and the like, that you otherwise would miss entirely. The preparation of your speech can be speeded up enormously if you can develop a watch-dog attitude. Second, you should make notes of material on the spot—notes either of what it is or of where it is to be found. If you resolve to note it down later or merely to remember it, you will probably find it missing when you want it. In conferring with students on speech subjects, dozens of times every semester we hear this: "I had a grand idea for a speech the other day, but now I can't think of it." Make no mistake about this: When you get that grand idea, no matter where you are, *jot it down*—on a card, an envelope, anything. The wise student pigeonholes such notes somewhere in his room, and as a speech approaches he thinks them over.

ESSENTIAL STEPS IN FINDING MATERIAL

1. Take Stock of What You Already Know, Think, and Believe

This must be the first step if you are to work with reasonable economy. You must devote enough time to this step really to discover what you have; and it *does* take some time. One's first impulse is to say, "I don't know anything about that. What can I read?" Don't read first; read last, after you have discovered what you need most to read for. On most of the common topics of public speaking, though you have not thought *enough* and do not know *enough* at the outset, you do know more than appears immediately in the forefront of your mind. Take time to rouse and collect your thoughts.

2. Listen and Converse

The conversation of people around you and your own casual or planned conversations with your friends and with others who may be informed on your subject will often yield much material if you are looking for it. Especially in college there are usually specialists or semi-specialists with whom you may profitably talk—both students and instructors. There is no activity better than conversation to assist you in Step 1, in discovering what you do not know, what you are sure of and what you need to verify and clarify. Furthermore, the questions other people ask as well as the information they disclose will often prove important to you in filling out your material.

3. Observe and Investigate

The preceding steps should usually come before reading. Observation and investigation, on those many subjects where they are practicable, should also precede reading, but they

may accompany it or be carried on alternately with it. The business of seeing for yourself, at first hand when possible, is of great value, not only as a source of information, but as a means of clarifying and making vivid the things which you have learned second hand. Some students whom we have heard talk on the independent vs. the chain store have never gone into the nearest stores to compare prices and weights of typical staples.

4. Read

Finally, read all that you can digest in the time which you have available—and then read a little more. Read on your subject and around your subject. Read, if possible, on subjects closely related to the specific one you have chosen. Read in the background of your subject and if possible in the history of it. Get more information than you may use rather than let yourself get caught with less than you need. Be especially sure to read anything on your subject which your audience is very likely to have read or to know about. When you are preparing any controversial subject, read on all sides of the question, not simply on the side you have chosen. If possible, don't make up your mind what side you are going to take until you have read widely. You should seldom decide upon the final limitation and definition of your subject until you have gone far in collecting material; that is, until you have discovered the real scope of the subject and the resources of material available.

Read in more than one source (whenever possible) even for a short speech. The speech derived from *one* magazine article alone is undesirable, especially in a first course in public speaking where you are learning to assemble material and work it into a speech. In general, if your speech consists of a summary of an article in a popular magazine, the chances are that your audience will have read the article and will know as much about the subject as you do. Further-

more, though the speech may very well be interesting to persons who have not read the article, you will be getting practice only in delivery and (perhaps) summary; not in composition. Making a speech solely out of an article from such collections of summaries and excerpts as the *Reader's Digest* is less desirable still, because (1) more of your audience will have read articles from these sources than from any others, and (2) even the summarizing is already done, so the speaker becomes, in effect, only a better or worse phonograph.

How to read. Do not read aimlessly. Know what sort of material you are looking for. Use this knowledge as a guide to give your reading some direction; but do not use it as a filter to cut out everything else. Some speakers, especially certain undesirable kinds of school debaters, read only to find material to support a position which they are to defend, and they become so single minded in the process that they manage not even to *see* anything which would support the other side.

Read suspiciously, but neither gullibly nor belligerently. The person who is determined to disbelieve everything he reads is usually as badly off as he who swallows everything whole. Read to learn and to understand, or as Bacon said, "to weigh and consider," not to approve or disapprove. Make up your mind to approval or disapproval, if either is involved, *after* you know the subject. Read suspiciously, also, concerning the source and authority of the material. When you are reading opinion and argument, and even when you are reading primarily informative, factual material, determine if you can, who wrote what you are reading, and why it was written. Be careful to notice when and where it was published. Who a writer is, what his basic beliefs and assumptions are, and the purpose for which he is presenting his explanation or his argument, may tell you much about the value of the material for your purposes.

Read carefully. There is enough mis-understanding, mis-information, and mis-representation everywhere already. You should guard against creating more. Be sure you understand not only what your source says, but what it means. Consider statements, ideas, and information with relation to the context in which you find them. A statement often means one thing in its context and something very different when it stands by itself.

Read to remember. Try to remember accurately not only what you read, but where you read it, who wrote it, and in what connection.

How to find reading material. To anyone who will take a little trouble to consult them, many excellent bibliographical helps are available in almost any school or public library. A full discussion of sources of reading material may be found in any good book on composition and rhetoric. Furthermore, the reference librarians in any school or public library will gladly introduce you to the bibliographies, dictionaries, encyclopedias, and other compilations of reading lists and information which are available. We will do no more here, therefore, than mention briefly some of the most important aids to finding information and reading material.

1. *Finding authoritative books.*

a. Consult the specialists near at hand. If you want a modern biologist's view on evolution, for instance, ask a teacher of biology to recommend such a book.

b. If you have had a college course related to your problem, get out your notes and reference lists.

c. Look in the general and special encyclopedias for an article dealing with your problem or some aspect of it. Not only are the encyclopedias sources of general information; but at the end of their principal articles, most of them cite short reference lists compiled by the experts who wrote the articles.

GENERAL ENCYCLOPEDIAS:

Encyclopædia Britannica
Americana
International Encyclopedia

SPECIAL ENCYCLOPEDIAS:

Encyclopedia of the Social Sciences
Encyclopedia of Religion and Ethics
Dictionary of Philosophy and Psychology
Cyclopedia of Education
Dictionary of Political Economy
Catholic Encyclopedia

d. Consult the Card Catalogue in the library.

The card catalogues in libraries list alphabetically all books in the libraries according to (*a*) author, (*b*) title, and (*c*) subject matter. You may, thus, readily find out whether your library has a book whose author or title you know, and if you wish to know what books the library has on *economics*, *Russia*, *nursing*, *plastics*, you will find all those books listed after the card marked with the name of the subject. Each of these cards will give you the title of the book, the name of its author, its date and place of publication, its length, and a brief description of any special features of its contents, such as a bibliography or a reference list to other books.

Since it is essential on many subjects to have up-to-date information, be sure that you locate the *latest* book. Then if you want to know whether a book has been published even more recently than that recorded in the card catalogue, consult the *United States Catalogue*. This lists all books printed by all publishers in this country and is kept up to the month.

2. Finding authoritative articles and pamphlets.

a. Indexes General in Scope. The *Readers' Guide to Periodical Literature*, owned by all libraries, is an up-to-date listing of practically all articles printed in

magazines and periodicals in America. In it, all articles are listed alphabetically as to author, title, and subject, as books are listed in the card catalogue. In looking for articles on a subject, don't limit yourself to looking under only the name which you happen to have in mind for that subject, for example, "taxes." Look also under other possible names for the same general subject, such as "taxation," "revenue," "finance," etc. The *Readers' Guide* is published monthly and the monthly installments are assembled into quarterly and yearly volumes. *Poole's Index* to periodicals is useful similarly, especially for articles published before the *Readers' Guide* was begun (1900). The *19th Century Readers' Guide, 1890-1899*, published in 1944, covers some of the same material within *Poole's Index*, but arranges the entries according to the same system used in the current *Readers' Guide*.

The Public Affairs Information Service, similar to the *Readers' Guide* in form and method of listing, includes not only periodical articles but books, pamphlets, and documents related to all subjects connected with public affairs.

The New York *Times Index* lists all articles by subject (and author, if any) which have appeared in the New York *Times*. The *Index* also helps to locate material in other newspapers your library may have and to which there is no index. Note the *date* in the *Times Index* of the event or material you are interested in, and with the date as a guide you can thumb other newspapers.

The Vertical File Service Catalogue is especially useful for pamphlet material published by various organizations. It is issued monthly.

The *Document Catalogue* lists many of the publications of the Federal Government, such as committee

hearings, special pamphlets, etc. You can use this to spot the title you want; then see whether your library has it.

The *Federal Register* aims to print *all* the special orders, directives, proclamations, etc., of the many and various Federal agencies, especially the Executive Agencies, from March 12, 1936 to date. All OPA directives, for example, are in the *Register*.

b. Indexes Restricted in Scope.

Agricultural Index
Industrial Arts Index
Psychological Abstracts (1927-date)
Art Index
Dramatic Arts Index
Education Index

The kind of article listed in these indexes is indicated by their titles. There are many other indexes, but they are probably too specialized to be useful to the beginning student of public speaking.

3. *Finding statistical information.*

a. General Data. The *Statistical Abstract of the United States* is by all odds the most authoritative single source of statistics dealing with our country's business, commerce, and welfare.

The Statesman's Yearbook contains general information of world-wide scope.

The *World Almanac* prints miscellaneous information collected from newspapers each year.

b. Data on Legislation. *U. S. Statutes at Large*. To use this source, consult first the *Index to the Federal Statutes*. There are similar collections of officially printed statutes for each state, and for each collection there is an index.

4. *Finding biographical information.*

- a. *Who's Who*; and *Who's Who in America*
- b. *Who's Who in Education*
- c. *Directory of American Scholars*; and *American Men of Science*
- d. *Current Biography*; and *Twentieth Century Authors*

The sources of biographical information listed above contain, for the most part, names of *living* persons. Information on dead persons is most readily found in two great sources: *Dictionary of National Biography* (this lists only residents of the British Isles); *Dictionary of American Biography* (this deals with Americans only).

5. *The Congressional Record.*

This record of the debates in Congress is a mixture of opinion and fact. Often both opinion and fact are authoritative; occasionally they are not. But uneven as its materials are, the *Record* is worth consulting on matters of controversy that are, or have been, national in scope or in interest. You can never tell what you will turn up, for congressmen obtain permission to have all sorts of material reprinted in the *Record*—editorials and factual data from the hometown newspapers, letters, excerpts from committee hearings, speeches other than their own, etc., etc.

The *Record* of a day's proceedings in Congress is in your college library four to ten days after the reported events have taken place.

In searching for materials on controversial subjects in the lists and indexes above, prefer magazines with the words *Journal* or *Review* in their titles; e.g., *Journal of Applied Psychology*, *American Historical Review*. Although such sources are technical or semi-technical, they are worth serious attention, for their editors aim to publish only what is reliable and trustworthy. The same may be said for the

less popular of the "popular" magazines: *Harper's*, *Atlantic Monthly*, etc.

How to take notes. Note-taking should accompany reading, investigation, observation, and thinking—all the stages of gathering material. Information or ideas not recorded are likely to slip away quickly or to become vague, blurred, and incorrectly remembered. You should, therefore, take notes on the spot or as soon as possible. Taking notes in any form is better than not taking them, but you should observe the following directions.

1. Take notes carefully and accurately. Check all facts, figures, and quotations immediately after recording them to save going back later or getting wrong information. If you are quoting the words of your source, quote them exactly as you find them and enclose your quotation in quotation marks. This last is especially important when you are mixing direct quotation with summary and paraphrase. Be scrupulously accurate.

2. Take your notes on cards or slips of paper of uniform size and shape—preferably 3 x 5 or 4 x 6—and enter only one item or a very few closely associated items on each card or slip. This method will save you a great deal of time and confusion when you come to assembling and arranging your material, for you will merely have to sort your slips instead of copying everything over once or twice.

3. Record the *source* and *date* of each item of material when you make the note. For reading material, this means putting clearly and accurately on *each card* the name of the author of book or article, the title of the book or magazine, the title of the article in the book or magazine, the page number, volume number, and the date. Be sure that you record all of this information and record it *accurately*. It is best to record the author, title, date, and page number about one-half inch below the top of the card. This method leaves room at the top for you to note, either at the moment or

later on, the subject of the note or the use which you expect to make of it.

EXAMPLE OF A NOTE CARD OR SLIP

Science (its limitations)

Raphael Demos, "The Need for Religion and its Truth," *The American Scholar*, XV (1944-45), 99.

"Problems of value are a subject-matter for rational inquiry," but scientific method cannot increase our knowledge of values.

Methods of preparation. As a result of thoughtful experience, everyone will discover the plan or method in the preparation of a speech by which he works best. You will wish, however, to give yourself all the advantages possible, and to put as few obstacles as possible in your own way. For the past few pages we have been indicating how you may best *find* material for your speeches. Once you have determined your subject, you will work most effectively and most economically in *accumulating* and *digesting* your material if you will adopt the following general principles of procedure.

1. *Begin your preparation early.* This is not only excellent moral advice, but it is founded in the soundest psychology. It takes advantage of a fundamental fact about the way our minds work. Ideas and information have to cook and stew and mix around awhile in our minds before they are ready for use. If as soon as you have decided upon a subject, you set your mind busily to work on it, if you think about it intensively, and if you consciously begin trying to rouse all that you think or know about it, then your mind will continue working on the subject even when you are not

consciously thinking about it. Thus, a satisfactory subject chosen early enough so that you may give thought and attention to it early is better than an excellent one which you have to "work up" at the last minute.

2. Do your *conscious thinking* and working on the material at *several different sittings* spaced a day or several days apart so that there will be ample unconscious (or sub-conscious) incubation periods between your times of conscious effort.

3. As soon as you have begun thinking about your subject, *begin noting down the thoughts, ideas, information, examples, phrases which you find*. There will be much of this material which will come to you, often without any conscious effort on your part, once you have started your mind on the track of it, but you must make notes of it, in whatever order it comes, *when it comes*. Otherwise some of your best ideas, most pertinent information, most pat illustrations, and neatest phrases will appear and slip away, never to be recovered. As we have been working on this book, many ideas and examples, now assigned to their proper places, have popped into our minds when we were thinking about or writing about something with which they did not belong at all—often when we were not even consciously thinking about the book. When you have once begun thinking about a subject for a speech, carry with you at all times a pen or pencil and something to take notes on—preferably the kind of note slips which we have previously recommended, but at least something. Keep these materials in your pocket or your purse and *use them on the spot*, or as soon as possible after the thought has occurred to you. This method works apparent wonders for the novice at preparing speeches, and the habit of thus noting is one of the best resources of the mature speechmaker. The more one takes advantage of his material as it comes to him, the more readily more comes. Of course, when you are making notes on your *reading* you

should also jot down *other* material which may occur to you on your subject, even though it has not come directly from your reading but has merely been stirred up by that reading.

4. At convenient intervals *study over and think over your notes* and jot down others which come to you in the process. Be a philosopher in the sense of the German boarding-house keeper's definition: "A philosopher is a man who thinks and thinks and thinks, and when he gets tired of thinking, he thinks over what he has thought."

5. Finally, a reasonable length of time before you must present your speech, and after you have a good stock of notes covering your subject, set about restudying, analyzing, sorting, and classifying them. This process itself will suggest more ideas, possible plans and methods of organization and presentation, places where you need new material, and material you already have which you will discard. You should try to see your material as a whole and in detail. Now you will formulate tentatively the subject sentence and the main supporting statements as discussed in Chapter 2. You will sort your notes so as to group them with the main supporting statements with which they belong. Your object will be the formulating of an outline as sketched in Chapter 2 and discussed further in Chapter 10. Do not hurry this process, and do not consider your subject sentence or your main supporting statements final until you are sure that they represent your thinking and your intentions exactly. It is at this point in your preparation that you will determine the exact definition and scope of your subject.

In arriving at the proper organization and main divisions of your speech, you will seek a pattern of analysis, usually one of the various standard, tried patterns which are illustrated in Chapter 10. You will usually find a plan there which will be adequate to your needs. Use one of them unless you think pretty promptly of a better one for your particular speech.

ORIGINALITY

After one has stuffed himself with ideas from a variety of sources, and as he looks forward to the planning of his speech, he may be momentarily bothered with this thought: "In organizing and composing my speech, what ideas are my *own*? What ones belong to someone else? Will my speech be *original*?"

The answers to such questions depend upon what is meant by *originality*. Although originality is hard to define, we shall attempt clarification. First, whatever is original has something of the *new experience* about it, and the new experience seems to be any experience that *differs* appreciably from the old experience—from what has been going on in the same old way. Change or movement gives rise to our notions as to what is new or old, for without change every experience would be old and familiar; all would be monotony. Consequently, we can say that the new is that aspect of an experience that is *different*. How does this help a speaker decide when he is being original? Simply in this way. Suppose you hear a lecture or read an article on plastics and you plan to make your speech on that subject. Will your speech be *significantly different* from the lecture you heard? Will your speech be new in the sense of (a) *adding* materials and ideas to those of the lecture, or (b) presenting the ideas of the lecture *in a way that is appreciably different* from the order and style of the lecture? An original speech, from the speaker's point of view, is a product that differs significantly from the stimuli and sources that gave rise to it. The report, the summary, the digest, and the *précis* do not differ appreciably either in substance or in treatment from their originals; they are imperfect copies. Indeed, in making a report—and the report has great value as intellectual training—a speaker does not intend to make his product significantly different from the original; in fact, he tries to

adhere closely to the thought and structure of the original. The reporter merely wishes to act as transmitter of another's ideas, and he endeavors to transmit as faithfully as his time will allow.

An original speech, in the second place, usually reveals something of the speaker's individuality; it bears his stamp or trademark. It is the way *he* has reacted to the forces that gave birth to his speech. Three persons, A, B, and C, might be asked to read a certain article, "In Defense of Politicians," and to make a speech based on it. A, B, and C would react differently to the article; we would hear three different speeches—different in their point of view, their type, and their treatment of ideas. Each person will react as his past experience dictates, and out of his past each will bring something different to bear on the article; or, to put this idea in another way, the article will stir up different associations in A, B, and C. At this point we can put our definition of an original speech in this way: An original speech is a product that differs significantly from the sources that gave rise to it and that bears the imprint of its maker's personality.

If you would be original, proceed as follows:

1. Avoid the report or the summary unless you are expected to make one.

2. Start with an idea for a speech, a possible subject, and expose yourself to as many sources of related ideas as you can—to direct observation, to discussion and oral inquiry, to books and articles. Expose yourself to many influences rather than one.

3. If you find reading material impossible to locate, either (a) abandon the subject or (b) make opportunities for discussion with others.

4. If you wish to broaden your background, read, talk, and observe as widely as you can; the more you can read for your early speeches, the greater your chance of being

more original and more individual in your later speeches. Both you and your audience will get out of your speech about what you *put* in it.

5. React to the old idea, the single source, in a fresh, new way. Give new life, new interest, and new treatment to what is familiar. By a series of illustrations, and some further investigation, for example, you could make an original speech on originality to your classmates who have read this section.

The Ethics of Acknowledging Sources

When a speaker realizes that he is using ideas from sources outside his own experience and memory, he must not side-step explicit acknowledgement of his sources. To refer to his sources of course gives the embryo speaker personal authority and prestige with his hearers, for they draw the inference indirectly that he has paid them the great compliment of preparing carefully for them and that he is more widely informed than they. But there is also a moral obligation to acknowledge your indebtedness. A man who has put out great effort to make information available or one who has expressed an idea with striking effectiveness has some right to be recognized. It is not only right but courteous to recognize a man's labor and inventiveness.

Although it is not easy to know when to acknowledge sources and when not to, these few general suggestions should be followed scrupulously:

1. Whenever you quote or when you paraphrase closely, be sure to cite the source. Failure to make such acknowledgement is plagiarism—literary theft.

2. An idea or a fact that has added to your knowledge or has set you thinking, or an effective and unusual expression that you *know* you have derived from a definite source, you should acknowledge. Try to cultivate some awareness of the difference between such ideas and those that are the

common stock of everyday conversation on a subject or those that you have assimilated so thoroughly as to have forgotten their original source beyond recall. Obviously you cannot pay your respects to a forgotten source; and common ideas and expressions on a situation or a problem need not be acknowledged, for such materials belong to everyone.

Ways of Phrasing Acknowledgement

With a little oral practice in referring to sources, you can make your acknowledgements swift and smooth. *Without* special rehearsal you will find your references awkward and stiff.

Some common ways of managing the reference:

1. Early in the speech, probably in the introduction wherever convenient and relevant, refer to your principal source or sources. If you do this, no other acknowledgement elsewhere in the speech is necessary. For example:

In discussing the influences that made Robert E. Lee a kind and honorable man, I have been greatly helped by Douglas S. Freeman's four volume biography of Lee, and by the same author's first volume on *Lee's Lieutenants*. Professor Wilkes suggested in history class last week that Lee's sense of honor was not derived from tradition merely. The remark set me thinking.

2. Work in acknowledgements wherever they can be put conveniently and logically. Usually the "spot" acknowledgement concerns a fact, a particular idea, a quotation, or a striking phrase or figure of speech.

a. It can precede the reference:

Goethe expressed his advice on the acknowledgement of source materials in this way: "The most foolish error of all is made by clever young men in thinking that they forfeit their originality if they recognize a truth which has already been recognized by others."

Or

Goethe has said that the "most foolish error . . ."

Or

According to Goethe, "the most foolish error . . ."

- b. The reference may be dropped neatly into the middle of the quotation or the idea being expressed:

“The most foolish error of all,” said Goethe, “is made by clever young men. . . .”

“This machine,” so the American Match Company states in a recent pamphlet, “turns out 5,000 matches every minute.”

- c. Acknowledgement may follow the reference:

“An idea is his who best expresses it,” Bacon said.

“The most foolish error . . . recognized by others.”
In those words Goethe expressed his conviction.

3. Where the trustworthiness or the recency of information is important, make your reference *explicit* and as complete as is necessary to be accurate. For example:

As to the proper method of pronouncing foreign place names, W. Cabell Greet, in his 1944 edition of *World Words*, says that a good rule is “to adopt the foreign pronunciation insofar as it can be rendered by customary English sounds in the phrasing and rhythm of an English sentence.”

Rarely in a speech is it necessary to cite volume number and page. Do not say “quote” and “unquote.” Show by your voice and manner of speaking that you are quoting, or use plain statements: “I shall quote,” “That is the end of the quotation.”

CHAPTER 5

The Bases of Good Delivery

The delivery of a speech is whatever the speaker says and does during the moments that he assumes an active rôle in the communicative situation. His bodily appearance and movement—his dress, his facial expression, his carriage, his gestures—are *visual* signs of what he is and what he thinks. His voice and pronunciation are the *auditory* signs of what he is and of what he is thinking.

Anyone who is genuinely concerned with speechmaking will not wish to mutilate his ideas nor to defeat his careful preparation by shoddy, careless, and ineffective delivery. Because a speech is built for a specific occasion and a special audience, ordinarily it lives but once; you will not get the chance to make it again. Yet, as essential as delivery may be to oral communication, it is not unduly difficult even for those who have never made a “public” speech. Acquiring a good delivery rests upon a few fundamental principles; if you can appreciate their wisdom and are willing to follow directions, you can learn to speak with clarity and confidence.

BASIC REQUIREMENTS.

1. *The speaker during delivery should be as fully responsive to ideas and their meaning as he is in normal, everyday conversation.*

What happens when you speak in everyday situations? You get an idea, you say, and you just utter it. Precisely. You think-as-you-speak; and the vocal inflections and gym-

nastics, often incredibly intricate as sound patterns, are at one with your thought. Utterance, accordingly, is genuine and spontaneous, and your listener is not even aware of it as utterance unless it is in some way peculiar and therefore distracting. We call that mental activity which results in genuineness and spontaneity of delivery, *vivid-realization-of-idea-at-the-moment-of-utterance*. It is perhaps the greatest and most desirable aspect of delivery.

If vivid-realization-of-idea-at-the-moment-of-utterance is a most desirable aspect of delivery, most undesirable is its opposite, *absent-mindedness*. Listen to the child who is just learning to read, or the adult who in reading aloud merely mouths a string of words, or the speaker whose delivery sounds "memorized," parrot-like, and "canned." True, the speaker is pronouncing words in a sequence, but the utterance does not sound like speech. It is flat, lifeless, monotonous, and sing-songy. Meaning and idea are quite literally absent; the body is present, but the spirit is elsewhere. This distemper of delivery you must avoid.

2. *The speaker on the platform should experience a keen sense of communication with his hearers.*

By a "sense of communication" is meant a *feeling* or *awareness* that two or more minds are engaged in mutual action and reaction. The feeling is evident in almost every conversation. Recognition of this relationship led Emerson to say that public speaking is only an enlarged conversation, and that the speaker is a gentleman conversing.

Like learning to think vividly during the moments of utterance, learning to feel with your audience means that you *learn* to do in the audience situation what you may already do well in the private situation. The task is mostly that of adjustment to larger circumstances, and the adaptation comes about chiefly through experience on the platform. Although you may have to make a number of speeches before you feel in close touch with your audience from the

beginning of your speech to the end, you may have moments of direct contact even in your first speech. You may be aware that your hearers are looking at you rather than shifting their eyes restlessly about, or fixing them on the pages of a covertly placed textbook or newspaper. You may discover that their faces are alive with interest, and no longer bear that stony mask of polite attention. Or a frown, a grin, a nod or shake of the head, may be the sign telling you that some idea has struck its mark. Perhaps there is no greater personal satisfaction in speaking than the feeling that your hearers are responding to your ideas.

If a sense of communication is to be cultivated on the platform, its opposite, *soliloquizing aloofness*, is to be abhorred. The delivery of the public speaker must not be marked by the remoteness of the preacher in prayer, or of Hamlet as he ruminates to himself, "To be or not to be. . . ." The speaker talks to *others*; or, to express the communicative quality of delivery in its strictest sense, the speaker talks *to* and *with* others, not *at* them.

3. *The speaker's bodily activity on the platform must promote the effective communication of ideas and must not distract from what is said.*

The visual evidence of proper bodily behavior on the platform is poise. Basically, poise simply describes bodily behavior that fits a particular situation with economy and without obtrusiveness. Like good speech, poise in behavior is never noticed. Like poor speech, behavior without poise is conspicuous because of its inadequacies; it may be random, needlessly repetitious, gratuitous, or awkward. Good platform behavior, accordingly, is bodily activity that fits the communicative situation.

What is behavior that is appropriate to the public speaking situation? First, the speaker's appearance, carriage, and movement about the platform must not be the object of the hearer's attention. Consequently, if the speaker looks and

stands and moves about as a human being *conventionally* and *customarily* acts in the platform situation, the hearer is not aware of his behavior.

The second aspect of platform activity that a speaker cannot ignore is gesture. By this we refer not only to the action of hands and arms, but to any and all bodily movement that is meaningful. Gesture is a positive aid to the communication of ideas; gesture talks. The countenance, especially the eyes, the mouth, and the subtle lines and shadings of the face, can be marvellously expressive of our emotions, attitudes, and feelings. The set of the head, a movement of the shoulders, and the action of the hands and arms constitute a language of visible signs. In short, the mind, as Stevenson once suggested, is not locked within the body as in a dungeon; it dwells ever on the threshold with appealing signals that we not only hear as speech, but see as movement. Such a code of visible symbols, manifest in facial and bodily action, cannot be neglected by the beginning speaker.

Learning to become bodily expressive on the platform does not mean that the speaker must become a pantomimist and an actor. Action must not usurp the rôle of speech. Nor does it mean that the speaker deliberately invents gestures and plants them wherever he may think them appropriate. There is no place on the platform for studied, mechanical, artificial gesture, because such gesture is likely to be just as distracting to the hearer as mechanical management of the voice. The hallmark of good gesture, like good speech, is genuineness and spontaneity.

Accordingly, learning to become physically responsive involves in the first place, getting the body *free to respond* to the meanings of the mind. For most of us, the face and body respond with considerable ease and freedom in private colloquy. Thus the beginning speaker will seek to maintain his normal freedom of action on the platform. In learning

to gesture, then, the process is one of adaptation to the new situation through experience and practice. The beginner learns to handle himself so as not to *inhibit* bodily responses that ordinarily accompany vivid and vigorous thought. First appearances on a platform usually inhibit such normal activity as an individual possesses, and if he wants to regain freedom of action he will not fall into positions that will defeat gesture rather than encourage it. In Chapter 6 we shall outline a procedure for encouraging bodily action.

After the young speaker has become bodily alert and responsive, he is not utterly free to behave as his old, everyday impulses dictate. He must recognize that because he is standing before others, or otherwise assuming a more prominent place than is customary in conversation, his position has become emphatic. Consequently, some behavior that is inconspicuous and proper in daily intercourse may become unfailingly conspicuous on the platform. Such, for example, are *mannerisms*. They are repetitious behavior that is peculiar to the individual. Indeed, they are so distinctive of the individual that his friends and associates have come to accept them as being a part of his personality. Hence, to a man's friends his mannerisms escape notice or are charitably tolerated. On the platform and in the presence of strangers, they yell for attention. What is "natural" and acceptable in one environment is no longer "natural" and acceptable in another. Accordingly, under the guidance of your instructor and your classroom listeners, you may need to eliminate certain mannerisms. They may be such habitual quirks of behavior as stroking the hair, pulling the collar or the nose, adjusting the tie, wagging a hand, rubbing the knuckles, smoothing the dress, or fussing with the necklace or earring. Whatever they are, they compete with your ideas for the hearer's attention.

Beyond the discipline required to eliminate mannerisms, most beginning speakers must undertake some training to

smooth out gesture, to iron out such roughness and awkwardness as may distract attention. The training is begun *after* the speaker finds that his body is responding with considerable ease and freedom. Only after action on the platform begins to be spontaneous and habitual can the novice afford to be self-conscious about his gesture. In the early speeches the important first steps are (1) handling one's body so as not to inhibit action, (2) responding freely to all impulses to activity, and (3) breaking up distracting mannerisms of behavior.

BUILDING THE HABIT OF SPEAKING

The delivery of a speech is a fairly complex mode of behavior. Nevertheless, it does not differ essentially from the act of speaking in any situation. In every speaking situation, there is a stimulus that calls forth the act; it is essentially a person-to-be-spoken-to. What he says or does provokes utterance. In every speech situation there is a response; it consists of vocal sounds and gestures of face and body. Furthermore, the response is immediate and habitual. Similarly, speech on the platform is vocal and bodily response to an audience. You step to the platform. There is an audience-to-be-spoken-to, and in response to it, you speak. "Ah!" but you say, "I am not in the *habit* of speaking to an audience." That is precisely the point. You recognize, accordingly, that platform speaking presents a new situation to which you have not learned to respond habitually. Your efforts, consequently, will be devoted to the acquirement of a new habit.

The acquiring of a new *habit* of speaking demands that you proceed according to the basic principles of habit formation. First you must adopt a methodical procedure: a plan of going at the job, and systematic practice according to the plan. We suggest a plan in Chapter 6 below. Practice is up to you. Rehearse and rehearse. But be sure that

you are rehearsing correctly. Practice makes perfect, yes; but it perfects wrong behavior as easily as right behavior.

Further, acquiring the new habit is assisted by *desire to do the job* and by *intensity* of the experience as you practice. To one who expects to acquire a good delivery this leads to a great axiom: the *desire* to speak to *this* audience, on *this* subject is a powerful stimulus to facility, fluency, and variety of utterance. It means, furthermore, that the clearer and sharper your ideas are to you as you work them over in preparing, framing, and rehearsing your speech, the easier they come back to you on the platform. Indeed, if you can learn to work methodically in preparing a speech, if your ideas can be marshaled into an unmistakably clear pattern and sequence, and if you can make them *vivid* and intensely meaningful to you, you will discover that for the most part they will spring from you spontaneously and easily; you will not have to "remember" them, consciously, deliberately, and painfully. This is the difference between remembering ideas by rote and assimilating them until they are part of your experience. Acquiring a good delivery, then, is far more than putting in time in rehearsal; it involves learning to handle, to govern, and to *control* your own thinking by getting yourself emotionally "set" for speaking and by sharply appreciating ideas-in-a-sequence. A speaker's mind on the platform is a free-running machine, not a machine that needs laborious and frequent priming and restarting.

In the third place, as you go about building a habit of good delivery, don't expect miracles. You can learn only through doing, by handling yourself mentally and bodily as the situation demands. You may adapt rapidly; you may adapt slowly and through error. But whatever happens, after delivery is over check up and seek to know why you succeeded, why you failed, and handle yourself accordingly in the next speech. Don't expect that your instructor can find some special formula or touch some hidden spring in

you that will render you instantly and invariably at ease, and release a flow of brilliant, clear, and fitting language. He can only act as friendly guide and sympathetic critic. Imagine what he would have to do, or, better yet, what *you* as speaker would have to do, if adaptation were to be instantly perfect and invariably successful. You would have to construct a situation that fitted you to *perfection*. The audience would have to be selected so as to fit your special information, desires, and idiosyncrasies of emotional and mental make-up. It might have to be specially coached, so that it would respond each moment in a way that would encourage you. It would have to assemble at a place where you felt perfectly at home. Finally, it would either have to be primed and prepared to overlook your peculiarities of delivery, or else the individuals themselves would have to possess or to approve of those peculiarities. In other words, if without training you were to speak well you would have to tailor your audience to fit you, rather than to tailor yourself to fit your audience.

As you endeavor to build up a habit of speaking in the audience situation, you should recognize, in the last place, that the acquirement of a habit always involves some initial self-consciousness. Trying anything for the first time makes a man aware that *he* is doing something new, and trying to do something according to principles and directions makes him aware that he is trying to *control* his conduct. Accordingly, as you seek to adapt to the audience situation in your first speeches and as you endeavor to conform to the first principles of delivery, you may not escape some feeling of self-consciousness. But as you continue to make speeches, you will discover a comforting fact: as a result of practice and experience, self-consciousness disappears when your mind is fully occupied with ideas.

THE MODES OF DELIVERY

Full mental responsiveness to ideas at the moment of utterance and a keen sense of communication are probably most evident and are most readily achieved in what we call the "extemporaneous" and the "impromptu" modes of delivery. Your experience and training will be primarily in these modes.

By "extemporaneous" speaking we mean oral presentation in which the speaker's language—his words, phrases, and sentences—is coined as he talks; as in conversation, language is born during the moments of utterance. It is a mode of delivery, furthermore, for which the speaker makes definite preparation but in which preparation stops short of word-for-word memorization. Indeed, his preparation will have been for the specific audience and occasion; he will have drawn ideas from his experience and reading; he will have organized and outlined his material; he may have written a complete manuscript; and he may even have rehearsed at some length. Nevertheless, no matter how extensive preparation may have been up to the time of final delivery before his audience, he will have made no conscious attempt to remember word-for-word. If, as a result of painstaking preparation, some phrases and sentences do become fixed, their form is accidental; the speaker is for the most part unaware of their repetition.

By *impromptu* speaking is meant utterance for which no specific preparation is made. The speaker does not know he is expected to "say a few words" on a particular topic; he is suddenly called upon and he makes the best of the situation. As in conversation—especially in discussion where impromptu utterance is often at its best—the speaker thinks-and-speaks as he goes along. In a sense, of course, the impromptu speaker is not entirely unprepared to speak; he is merely not prepared for the specific moment and occasion.

Any moment in a man's life is an expression of his heredity, learning, and experience up to that moment, and he has without knowing it been "prepared" for the moment. Similarly, the man who must speak unexpectedly reflects his accumulation of past ideas and experience, and these under the pressure of the communicative situation spring to his use.

Two other modes of delivery, memorization and reading, a beginning course in public speaking will make little use of. To memorize a speech word for word is difficult and almost always results in "canned," stilted, and unreal utterance unless the speaker, like the veteran actor, has undergone long training in memorization. Rarely is the memorized speech employed in public life today, and it is rarely employed in public speaking classes unless for some special purpose, as in voice training and in polishing gesture and bodily behavior.

Reading a speech from a manuscript is perhaps more common today than ever before in the history of public speaking. In part this is due to the influence of the radio. In part it is brought about by the pressure of business and public life, for many men in industry and government are too busy to take time to prepare well for extemporaneous utterance. In part, too, reading a speech allows one to speak with accuracy and to avoid the hazards of misquotation. But in large part, the greater use of reading is probably due to this simple fact: fewer men in responsible positions today have had the training in public speaking that their counterparts enjoyed almost as a matter of course three or four generations ago.

ASSIGNMENTS AND EXERCISES

1. Give a one-minute demonstration of (a) *absent-minded* delivery; (b) of a *soliloquizing* delivery. (Here is a chance to entertain your audience!)

2. Perhaps the commonest advice offered to the inexperienced speaker is, "Just be natural."

a. In the light of our discussion in this chapter, precisely what does this advice *mean*? Is the advice helpful to the beginning speaker?

b. Would this be more helpful advice: "Speak so as to appear natural"?

Be prepared to discuss these problems from the floor, expressing your judgment as your subject sentence and supporting it with appropriate materials.

3. Is this analogy sound: Learning to speak to an audience is like learning to play golf? What are the likenesses? the unlikenesses?

4. Booker T. Washington, an extremely effective Negro speaker and leader, said that when he made a speech he liked to forget all about the rules of public speaking and to make the audience forget about them too. Is this practice consistent with the principles and advice of this chapter?

CHAPTER 6

Procedures for Practice in Delivery

In Chapter 5 we discussed the bases of good delivery—vivid realization of ideas at the moment of utterance, keen sense of communication, and appropriate bodily activity. These are the first goals you should seek to achieve in delivery. In the same chapter we sought also to tell you what is involved in *learning* to achieve these goals. Now we present specific procedures and advice which you should apply in practice.

I. HELPS FOR SECURING POISE AND FREEDOM OF ACTION

A. Good Posture and Carriage

The first step is learning to stand quietly and at ease.

Position of the feet. Stand with the feet not more than six inches apart, with one foot somewhat behind the other. Observe that in this position the weight is not evenly distributed on both feet. (Avoid standing with your toes in line and with your feet tight together, for this tends toward stiffness.) Try to get the sensation of the floor being *solidly* yet *comfortably* beneath you; if necessary bend your knees a bit and come back into position sharply, thus driving your toes into the floor.

Body. The chest should be up, without being thrust out. The shoulders should be erect, without sagging and without being pushed back. Avoid a military, at-attention position, for this feels stiff and looks stiff to the audience. To help

loosen the shoulders so that they will rest easily: rotate each shoulder, then raise the arms and let them fall like dead-weights. When your torso is well poised, you feel as if your shoulders and upper body were *suspended*, rather than borne up laboriously from below.

Legs. The chief directions here are negative. Don't stand with the legs far apart, thus giving a planted or propped-up position. Don't let one leg bend or sag so much that your body is thrown out of line. Don't stick one leg out in front of you, for this also twists the body and breaks its general smoothness of line. All such positions attract attention to your stance; no matter how "natural" and comfortable they may seem to you, they don't look natural to the observer. If, in avoiding such positions, you find that you feel strange and stiff, *practice* at home until you can be easy and comfortable.

Head. Keep the head erect without throwing it back. Don't let it sag forward or fall to one side.

Arms and hands. Although there is today no set, invariable position for the arms and hands, you must so handle them that your impulses to gesture are instantly translated into spontaneous, real movement. Accordingly, find a position that you can become comfortable in, and make it the basic or "rest" position from which you will gesture.

One good position is with arms hanging freely—not stiffly or rigidly—at your sides. To find the position, raise the arms to shoulder height, relax and *let them fall*. Another easy position, especially when a lectern is available, is to rest one forearm and hand on the lectern, with the other arm hanging free, or brought up to waist level. If you like this position, guard against leaning or otherwise propping yourself on the stand.

Still another position is with both forearms up to waist level, the palms of the hands up and the fingers partially extended (avoid clenched fists and fingers rigidly extended).

In this position the hands will just about meet at mid-body. Practice this position until you *feel* as if your forearms were *resting* on chair arms. This position is probably the easiest of all from which to gesture. (*Caution:* Don't clasp your hands in front or behind you; keep them out of your pockets; and in general avoid any position that inhibits spontaneous movement.)

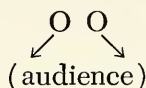
Stand still, at ease. After you have checked these positions carefully, *stand still until the new position no longer seems new and strange*. Stiffness won't depart instantly and magically; only practice and experience will bring results. Many students have used a watch to advantage. Using the position you like best, stand for one minute; relax, and check up. Stand for two minutes, and so on until you reach five minutes. If you can stand still and like it for even three minutes, you have a base of operations from which you can move when the spirit impels you.

B. Movement About the Platform

The next step is learning to change your bodily position, to move about the platform with ease and without attracting the listener's attention to movement as such. One cannot say flatly how often a speaker should move, or how much. All one can say with assurance is that any speaker who is keenly alive to his task doesn't remain stock-still in one position. Nor can one state at precisely what places in a speech a speaker should move. When his own body and his ideas demand action, he will be impelled to shift position—often without realizing it. What the beginner should do is to learn to handle his legs with ease and grace so that he is free to respond when the impulses hit him. After you have learned to stand easily, practice the following:

1. From your standing position, move first to one side and then the other two or three paces, observing these conditions:

- a. Move on an angle, rather than directly sideways, thus:



- b. Start with the right foot when you go right; start with the left foot in going left. In this way you don't have to cross your legs; hence you will feel easy, and you won't trip over your own feet.
- c. Initiate the movement lazily (sudden movement attracts attention!) and cease it lazily.
- d. Keep the shoulders on a level, and avoid the sailor's "roll."
- e. Keep your eyes on the audience.

2. After you have learned to move unobtrusively, learn to move about a speaker's stand or lectern. (At home substitute a straight-backed chair or a small table for the lectern.)

- a. Stand behind the lectern. If you wish to move around to the right side, move far enough to the side to clear the stand, and then ease forward as far as you wish. Similarly, for movement to the left.

In such movement, observe these conditions:

Keep your eyes on your hearers.

Keep one hand on the stand as you move; the hand will guide you, and you'll appear to the observer like a normal human being, simply because human beings normally use furniture rather than avoid it.

- b. Stand beside the lectern. If you wish to move to a spot behind the lectern, first back up a half-step or two until you have cleared the back corner; then turn and continue to your destination.

Caution: Avoid dragging or scuffing the feet as you move backward.

Keep a hand on the lectern, even though in this maneuver you will be shifting hands at the back corner of the stand as you turn. Keep your eyes on the listeners.

If you are willing to work conscientiously for twenty to thirty minutes on these initial positions and movements as part of your preparation for the first speech, you will probably see considerable improvement in platform behavior at once. But unless you are unusually skillful, you will not acquire acceptable platform behavior in a single, 30-minute practice period. Remember that no habit is acquired magically; it is built in through directed practice and the desire to establish the habit firmly. If, then, after you have delivered a speech, your audience or your instructor points out inadequacies of behavior, jot them down and as a preliminary to your *next* speech, practice the positions and movements again, giving special attention to your inadequacies. Repeat this procedure on subsequent speeches. Not until your audience ceases to be aware of your behavior can it be called adequate.

If you can learn to handle yourself well on the platform, you will have taken three fundamental steps toward acquiring a good delivery:

1. You will help your listeners to keep their attention on what you say, rather than on your behavior.
2. You will be ready to gesture; perhaps you will discover that you are already gesturing.
3. You will have the *confidence* that comes from knowing that you can handle yourself without being conspicuous.

II. HELPS FOR SECURING VIVID- REALIZATION-OF-IDEA-AT-THE- MOMENT-OF-UTTERANCE

A. Speak on a Subject That Is Interesting to You

If from past association—whether from direct experience, reading, or conversation—you find subjects that claim your attention with ease, you will attend to ideas during delivery more readily than if your subject is dull. Try to make attention easy rather than hard.

B. Rehearse Aloud

The emphasis here is on practice *aloud*. Reading over your outline or your manuscript a dozen times is not as beneficial as speaking two or three times. At this point in your preparation, you need practice not in reading silently, but in speaking. The stimuli that prompt your mind during utterance are not on a page; they are in your mind, and you need to gain facility in controlling them.

If you have never tried oral rehearsal before, you may find that the first time is something of a flop. There's no audience, no real stimulus! Never mind; go on even if the result is strange. The next trial will be easier, and so on. Frequently you can overcome the absence of an audience by imagining a hearer or two, especially if you can dodge into a classroom and in imagination populate the seats with faces. Many students pair off and practice on each other.

How many times should you rehearse? No one can say accurately. This is an individual problem, and you will have to decide it for yourself. Some few students may need to rehearse very little, if at all. But do not let your ego rush forward here and put you into this rare group! Sixteen years of teaching public speaking to hundreds of college students (a teacher hears no less than 700 student speeches a year)

have shown that 19 out of 20 students prosper by rehearsal. Some rehearse three times; some practice as many as 12 times. There is sound advice in the three old rules for public speaking: *practice; practice; practice.*

When should you rehearse? Not until you have finished your speech outline on paper, for not until then is your sequence of ideas clear and complete. For speeches 3-7 minutes long, do your best to rehearse the first two or three times no later than 24 hours before you expect to speak. This gives you a chance to do some last-minute tinkering if first rehearsals suggest *minor* improvements to your outline. (*Caution:* Don't make *major* changes in your outline the day before, particularly such a drastic change as abandoning your outline and making an entirely new one.) Later rehearsals may well come the night before your speech. Some students prefer to practice early in the evening before they undertake some other studying; others prefer to practice after all other study is behind them and thus leave the speech as the last thing in mind.

An excellent expedient to promote memory is to review your outline silently just before falling asleep. Handle yourself carefully here: see if you can manage to have a *vivid* impression of your outline as the *last* thing in consciousness just before you drop off to sleep. In the morning one last rehearsal ordinarily is very helpful. (*Caution:* Don't study over your outline when you get to class. Last-ditch reviewing is likely to be frantic and therefore upsetting. Feeling that you simply *must* have more study is a sure indication that intellectually and emotionally you are not really ready to speak. Furthermore, in the last struggle you are likely to be so much concerned over "memorizing" sentences and words that during utterance your attention and energy are partly given over to the hard, painful effort to remember words rather than ideas; hence utterance tends to sound absent-minded, flat, and "canned.")

Where should you rehearse? For the first few speeches you would be wise to pick a place where you won't be interrupted. Your own room will do nicely when your roommate isn't about, or when he will consent to be audience! Use a vacant classroom, and if possible rehearse once in the place where final delivery will take place and thus get adjusted to the sound of your speech there. Some learners find a favorite outdoor spot and do most of their practice there. The important thing in first practice is to avoid having your attention diverted by distracting influences.

How should you rehearse? Although there is no one invariable procedure that will fit all individual needs, try the procedure below, following it meticulously for your first speeches and later changing it if necessary to fit your own requirements. The scheme is based on this psychological fact: the mind gives preference to a whole over its parts, to the stream of ideas in a sequence rather than the eddies. To use this procedure is to provide good insurance against omitting the main logical items and "forgetting" at joints and transitions. The procedure is designed, also, to keep your attention on *ideas*, not on language and phraseology.

Get acquainted with the general pattern of ideas.

1. Read through your speech outline silently, slowly, thoughtfully, from beginning to end. *Repeat.* (*Caution:* Don't back-track for any reason; and don't go back for details.)

2. Read the outline aloud, thoughtfully and deliberately; don't hurry.

3. Abandoning your outline, go through your speech aloud *from beginning to end*. Don't back up for any reason, even if you know that you have forgotten a major item, and even if what is to be a 5-minute speech takes only a minute.

4. Re-read silently your speech outline once again.

5. Practice aloud, again going through from start to finish without backing up.

6. Repeat 4 and 5. If by this time the speech isn't running pretty well for you, continue to alternate silent study with oral practice.

7. Present an oral abstract of your speech. Include items in the abstract in this order: the purpose of your speech, the subject sentence, and the main heads. Your ability to whip through an abstract should mean to you that your mind has clearly grasped the chief parts of a patterned sequence.

Polish the details. Once you have control over your speech as a whole, you can afford to pay attention to details that you have been omitting or to parts that you have been stumbling over. If details are already in hand, you need not be concerned with the steps below.

1. Practice on *transitions*. These are the hardest details for most speakers—even veterans—to manage well. Practice on them helps in keeping your attention on the relationship of one part of the speech to the next part, and hence strengthens your grasp on the path and structure of your ideas. In a conventionally arranged speech the chief transitions are signpost sentences or phrases at these points:

- a. From statement of purpose to subject sentence.
- b. From subject sentence and its preliminary explanation to main head I.
- c. From main head I and its treatment to main head II, and so on.
- d. From the final head and its treatment to the conclusion and summary.

2. Practice other parts that have given you difficulty, e.g., the conclusion, the introduction, examples and their details, comparisons, contrasts, quotations.

Should you memorize your speech? If the word *memorize* means to you verbatim recall, the answer is *no*. You should aim through rehearsal to stamp in, to assimilate, a sequence of *ideas*. What you “memorize” and learn to handle through controlled association of ideas is a pattern of thought. Phrase-

ology will vary from one rehearsal to the next, and from your last rehearsal to delivery on the platform. Remember that the most important task in acquiring good delivery is learning to think and talk as you do in good conversation. Of course, if you rehearse to the point where you have gained control over a pattern of ideas, you may be repeating some phrases, sentences, and perhaps even chains of sentences, in the same words. This is well and good, and means only that ideas and their word-symbols have become so completely associated in your mind that they are inseparable. You react to an idea, and its verbal counterpart springs into being automatically. What you should avoid during practice is any attempt to memorize words, *deliberately* and *consciously*; if you try to memorize by rote your attention is on language, and thus blocks your thinking.

A very few individuals may find some verbatim memorization helpful at first. Those whose opening sentences are excessively slow, halting, and uncertain may find it advantageous to memorize the initial sentence or two. By having language definite and fixed, they are certain that they can get off to a good start. But if the device works, there is a temptation to repeat it and even to memorize verbatim more and more of one's speech until one finds that he is wedded to memorization. Intending originally to develop a habit of extempore phraseology, he falls into the opposite habit, a habit that is next to useless in discussion and conference, and in the political and legal debates of afterlife. It may be wiser to bear with the awkwardness and hazards of phraseology than to adopt hastily what looks like a speedy shortcut. In the long run, it will be best to plan, practice, and let your ideas find their own words.

Remember that there is no essential difference between the way your mind should work on the platform and the way it operates in conversation. Public utterance is an *enlarged* conversation.

C. Know Your Speech Plan Thoroughly

Know the plan or outline of your speech so thoroughly that it has become *a part of you*.

The following suggestions may guide you in determining when you have satisfactorily *assimilated* ideas:

1. Do you have *to struggle to remember* the principal ideas? Are you afraid you will forget? Although no human being can be utterly sure that he will say everything he wants to and at the proper place, he can work over his ideas orally—in rehearsal and in conversation—to the point where he feels *reasonably certain* that he can make clear his essential ideas.

2. After you have planned your speech thoroughly and perhaps have rehearsed two or three times, try this test of understanding and assimilation: Draw some acquaintance into conversation on your subject or a closely related subject. As the conversation develops, work into the dialogue at various times the ideas of your speech. Probably the best acquaintance for this purpose is someone else who is “taking” public speaking. Students are always inquiring of each other what they are going to speak on. Seize the opportunity. It will not only give you a chance to talk and think freely; you may pick up an idea or an illustration you can use, or you may be asked a question that suggests what your audience would like to hear and what you hadn’t provided for.

3. Can you change the order of your speech, and still present the chief ideas so that they remain a unit? Try starting out with your best illustration; go from this to the head it illustrates, and thence to the next broader head until you have completed one logical unit. Then proceed to the next head that pops into mind, and so on. Summarize fully at the end.

Although it is probably sound practice in the first speeches *not* to change the sequence of ideas once it is fixed satisfac-

torily, shifting ideas about during rehearsal *makes* you think, and thus utterance regains the spontaneity that you may have lost by the time you could whip through the original sequence. Furthermore, if the change in sequence works out all right, you gain some confidence, for you know that if you shouldn't get started on the platform precisely as you expected to, you could still go on, make a reasonably clear presentation, and the audience would be none the wiser!

III. HELPS FOR SECURING A LIVELY SENSE OF COMMUNICATION

A. Cultivate and Enhance the Desire to Speak to Your Audience

The influence of emotion and feeling on a speaker's delivery can hardly be overvalued. Wanting to speak will give to presentation, first, an earnestness (earnestness is sincerity *plus* ardor) that any good speech should have. Second, it is a powerful source of vocal variety and of genuine gesture. Third, it helps you to overcome self-consciousness, because the desire to talk to *others* tends to take your attention off yourself and to direct it to your task. Finally, it helps in remembering the pattern of your ideas. Emotion holds together the data of experience as effectively as—perhaps more effectively than—formal logic. Hence, if the plan of your ideas is dominated by and is shot through with the desire to speak, the desire will do much of your remembering for you.

How can you promote a genuine desire to talk to others? These suggestions should be helpful:

1. Settle upon a *specific purpose* for your speech that really *fits* your audience.
2. Remember that *all* speech is provoked by and is directed to others. A speech isn't a performance. How you

regard yourself is not nearly so important as how your ideas affect your hearers.

3. State *clearly* and *precisely* why your audience should be interested in what you are going to say. This may give you some sense that your speech is going to be worth the time and attention of your hearers, and if worth while to them, it should be worth while to you. (Incidentally, this may suggest a possible introduction to your speech, perhaps built on an *implied* theme, "This subject is significant and worthy of your attention.")

4. Be bodily alert, both during rehearsal and on the platform. In rehearsal, stir yourself up a bit. Perhaps pace about some, throw in some gratuitous gestures, engage in a minute of calisthenics.

B. Keep Your Eyes on Your Audience

You can't expect to feel attached to your listeners, nor they to you, if you ignore them.

C. Use the Style of Direct Address

1. Use the pronouns *we* and *you* in talking. They help give you and the listeners a sense of being one group.

2. Use an occasional question, especially in introducing a new point. Questions, obviously enough, are directed to others, and you cannot use them without becoming somewhat aware that you have business, not with yourself, but with the listener. Particularly helpful are those questions that you think your audience would like to ask if it saw fit to interrupt as you go along. Anticipate them, state them, and answer them.

3. Employ a salutation at the start of any speech: e.g., "Mr. Chairman, Ladies and Gentlemen"; or "Gentlemen," "Friends," "Classmates"; or any method of address that is appropriate and easy for you. A salutation is not only good manners; it makes you recognize an audience, and they you.

D. Recognize Individuals by Name

After a couple of speeches if you are still having difficulty in establishing direct contact, try an expedient that is permissible in the classroom, although inadvisable elsewhere. Recognize three or four individuals by name in as many different places in your speech. Perhaps something like this: "Now, Mr. Richards, as a student of biology, you may be interested in learning that this improvement to the microscope will. . . ." Or, "Mr. Wilson, if this plan for a simplified rushing procedure is workable, would you be willing to support it?"

E. Get Yourself "Set" Just Before You Speak

The suggestions below may seem to be little things; nevertheless, you may find that some of them may not only aid in heightening your sense of the audience, but will also help in minimizing self-consciousness and nervousness.

1. *Just before you are called on to speak*, try to recover that desire or impulse to communicate. In effect, say to yourself: "Here's my chance to do a real job for these people. I believe I can make 'em understand; I think I can claim their attention and interest. Let's see how they react." In other words, try to make the audience the essential stimulus that prompts you to action and speech. Don't review mentally what you want to say; appreciate and heighten the stimulus that should make you say it.

2. Adopt a *positive* physical approach to the platform; proceed *directly* to meet your task, rather than evade it.

- a. Lean forward in your seat.

- b. Walk to the platform rather briskly. Take the most direct route that is practicable.

- c. On your way to the platform breathe *regularly* and rather deeply. (Irregular breathing always accompanies nervousness and fright; regular

breathing is associated with confidence and tends to reduce undesirable bodily tensions. Don't aim to abolish *all* tension, however. Some tension keys one up and helps one to function well both mentally and physically. In fact, if your attitude towards your job is confident to the point of indifference, you are not yet emotionally ready to speak.)

- d. After facing your hearers, *look at them* for perhaps five seconds until they are for the most part paying attention to you. Continue to breathe regularly, and at this time, if you wish, review your opening ideas.
- e. Address the chairman and the audience, and start in!

ASSIGNMENTS AND EXERCISES

1. Study carefully the suggestions made to help the speaker achieve a lively sense of communication and review our discussion of the nature of communication presented at the end of Chapter 1. Then come to class prepared to discuss this statement: "A speech isn't an essay standing on two legs."

2. Although you will be applying the basic principles of delivery in making any of your first speeches, a good way of becoming thoroughly familiar with platform behavior is to speak on some of the "First Procedures for Practice" described above.

- a. Prepare a 3-minute speech on "Good Posture and Carriage," and *illustrate* each point by demonstration as you talk.
- b. Speak for two minutes on "Platform Movement" and demonstrate your points.

INVENTORY BLANK FOR THE FIRST SPEECHES

Name _____

Speech No. _____

Date _____

(Note: Your speaking is rated according to the following scale: 1, superior; 2, good; 3, average; 4, passable; 5, inadequate)

Distracting

Rating Qualities

I. *Arrangement and Support of Ideas*

A. Subject Sentence
(evident____, not evident____)

B. Main Supporting Ideas or Heads
(evident____, not evident____)

C. Supporting Materials
(present____, not present____)

Sufficient number_____

Insufficient number_____

Skill in management

GENERAL EFFECT

II. *Delivery*

A. Mental activity
Meanings realized? _____

Absent-minded? _____

Artificial? _____

B. Sense of Communication

Eye directness

Directness of language

Desire to communicate

C. Vocal Behavior

Pitch (general level_____,
inflection _____)

Loudness

Quality

Rate

D. Pronunciation

E. Language (grammar and vocabulary)

F. Bodily Behavior

Position and poise

Movement (of body, face,
and arms)

GENERAL EFFECT

CHAPTER 7

Controlling Stage-Fright

Some speakers find that in their early efforts to become fully responsive to ideas at the moment of utterance, to develop a keen sense of communication, and to secure freedom of action on the platform, they are hindered by an upsetting experience commonly described as stage-fright. This experience gets in the way of free mental and bodily activity. It is like a road-block which checks progress unless removed or circumvented.

Much has been written on stage-fright, its nature and its causes, but still it is impossible to guarantee a cure or to offer a neat formula that will help any sufferer at any time. Much can be done, however, to help any speaker to combat it and to minimize it, if not in all cases to eliminate it entirely.

STAGE-FRIGHT AS FEAR

Many students of stage-fright regard the experience as another case of fear. Although the everyday fear experience may be marked by running away or otherwise avoiding the object of fright, stage-fright is often marked by trembling, knee-shaking, rigidity and immobility, fast and irregular breathing, prior to the speech or during delivery. The suffering speaker finds himself in a situation from which he cannot gain relief by running away without publicly admitting failure and thus damaging his pride. He wants to run away and he wants to stay and see the job through. Conse-

quently, his response on the platform is not ordinary avoidance-behavior, such as running away or simply avoiding speaking, but tautness, rigidity, and immobility of both body and mind. Such responses we seek to avoid or to minimize.

If stage-fright is this kind of experience it can be attacked at three points: (1) minimize the danger aspect of the situation; (2) dispel the idea that danger can be met only by withdrawing and running away; and (3) do not run away. A speaker may be able to attack at all these points, but if he can attack at only one point he will experience less fear and apprehension. What every young speaker should do is to analyze his experience as profoundly as he can (here his instructor may be of great help!) and try to discover what point to assault and what tactics to employ. Upon making this self-analysis, he should then consult the following aids. The first three groups of aids aim to cope with the situation that leads to stage-fright; the last group aims to control the feeling itself.

Minimize the Hazard

1. Recognize that speaking in public does not differ greatly from speaking in private; public speaking is but an enlarged conversation. Such a notion often helps make public speaking seem less formidable and associates it with what you may already do well.

2. Know as much about public speaking as you can. You can learn through experience, an unsurpassed teacher. You can learn, too, through study. Knowledge of what makes a good speech and of what is expected of speakers in the way of information and interest, composition and organization, presentation and behavior, in both expository and persuasive speeches, does much to take the danger out of the situation. It is the new and strange that may cause harm, and once the situation is experienced and understood one possible cause of harm is removed.

3. Realize that others in the classroom share the same experience. All are in the same boat; in numbers there is safety. (Incidentally, this is why some people find acting in a play with others less fearful than speaking alone; and acute stage-fright is perhaps best attacked through group performance.) Furthermore, since all are engaged in the same enterprise, the classroom audience is not so critical of your endeavors as you may think; it is as sympathetic and as helpful an audience as exists anywhere. It is quick to praise and admire good work because it appreciates, infinitely more than does the casual, "outside" audience, the sweat and labor behind a good speech.

4. Begin the preparation of a speech as early as possible and prepare *thoroughly*. Thorough preparation brings with it four psychological aids: (*a*) A speaker knows that he is ready to meet the "difficult" situation; (*b*) he knows that he is better equipped to cope with any last-minute adjustments to his audience than if he were not well prepared; (*c*) he knows that good preparation means less chance of "forgetting"; and (*d*) he gains confidence.

Confront the Hazard

The starting point of the fear experience, as we have seen, is supposing that a situation is harmful and that harm can be escaped by retreating. It is possible, however, to see danger in the situation and not size it up as something to run from. Indeed, we do this when we experience anger, for the situation of anger is *danger* plus awareness that there is something to be attacked and destroyed. Now it should be evident, then, that what we see or think of as dangerous need not cause fear. This fact has important application for the stage-frightened speaker. He can deliberately interpret the hazardous situation as something to be confronted squarely, to be faced positively and directly. It is like a foe to be conquered, not to be fled. Thus, he induces or adopts

the attitude of *determination* toward his task. In effect, he says to himself: "I will speak; I will continue to speak; I will welcome every opportunity to speak; I will keep at it." He knows full well, moreover, that if he quits but *once* and runs, he has let fear get the best of him, and his job is that much harder. Accordingly, if on the platform you find the going difficult, if you get lost and flounder about, DON'T GIVE UP; go on until you have reached some kind of a stopping place.

In class, if the instructor should ask students to volunteer to speak when there is occasion for impromptu comment or when the order of speakers has not been set, be quick to volunteer; don't let yourself hang back and evade.

Replace Fear by Another Emotion

If you regard the hazards of speaking as something to be overcome by positive attack, you stand an excellent chance of replacing fear with some other emotion. We cannot experience two emotions simultaneously. Accordingly, acute stage-fright can sometimes be overcome if the speaker can work on a subject he feels keenly about. Perhaps the most serviceable subjects are those which will rouse *indignation*, *humor*, *pity*, and *sympathy*.

If you would experience indignation, look for situations which you regard as unjust and unfair, and try to make your hearers see them as such. Select a subject which will give some opportunity for a humorous story or two, and if possible start out the speech with an anecdote or a funny story. Or present evils where people are suffering undeserved calamity and hardship; thus you will stimulate pity and sympathy in yourself.

Sometimes the emotion of pride can partially, if not entirely, overcome the fear of speaking publicly. Most students want to make good speeches and to be recognized by their classmates as good speakers. The reward they seek is not a

grade, but pride, prestige, and reputation. Accordingly, pride may be definitely felt by the speaker during the stages of his preparation, and if felt it can be nursed along and encouraged. As one works he may find himself reacting like this: "I certainly have some good material here; it's real news"; "This is an argument that will make them stop and think"; "This is a swell illustration"; "The structure of this speech is so clear that nobody can miss it"; "That rehearsal went so well I can sure come pretty close to doing the same thing tomorrow." When one can pat himself on the back, there isn't much room left for extreme worry.

Avoid Running-Away Movements and Bodily "Sets"

Besides attacking the situation that is characteristic of fear, one can also mitigate fear by attacking the response itself. If one can prevent or curtail the usual response to the "harmful" situation, fear need not be the result. Preventive measures consist of substituting movements that are not associated with fear and that are normally connected with confidence and poise. The suggestions below may seem to be "little things," but taken together and used repeatedly, they may help tremendously.

Behavior in the moments before speaking:

1. Sit upright in your seat and lean forward a bit; thus your bodily set is that of advancement and attack. Get set bodily.
2. Breathe rather deeply and breathe *regularly*. Rhythmical breathing always accompanies poise.
3. Let your shoulders sag just a little and try to *feel* relaxed about your shoulders and chest.
4. Relax the muscles of your throat and jaws. One way of doing this is to yawn unobtrusively two or three times. What you want is a lazy sensation about the jaws and throat. (Incidentally, yawning will help your voice, and also will

help you to begin speaking on your normal conversational pitch-level.)

5. Walk rather briskly to your speaking position. Don't drag yourself along. Be positive in movement; attack.

6. When you have reached your speaking position, "settle" into it bodily before utterance. Breathe regularly and feel easy in the chest and throat. Let the arms hang comfortably or *rest* them on the stand or lectern. Getting set bodily helps getting set mentally.

Behavior during speaking:

1. As you start speaking, take a step or two towards your audience; don't retreat! And during your introductory remarks move about more than may be appropriate to the rest of your speech. Use a few planned gestures if you must. In short, don't give yourself the slightest opportunity to freeze up.

2. If after two or three speeches, you still haven't stage-fright pretty much under control and haven't learned to live with it during the early moments of a speech until it wears off, select a subject that will let you use diagrams on the blackboard. This will require your moving to and from the board at intervals, will require drawing, and will let you use an arm to point to features of each sketch after it is finished. Or select a subject which will require a model which you can handle, perhaps take apart and assemble as you talk. Even the expedient of taking two or three different books to the platform and quoting from them gives you a chance to use hands and arms at intervals.

3. If you get stuck during your speech and can't remember what comes next, gain control over the blank moment by proceeding as follows: (1) Try to remember, yes; but don't struggle long or you will tighten up and panic may seize you; (2) after four or five seconds, *summarize out loud* what you've already said. This makes your body and mind

experience something other than fear; in addition the summary, nine times out of ten, will suggest the next idea you are striving for or will at least prompt another main idea which you can go to. (The summary will almost invariably prompt recall if the speech has been well-organized and constructed.)

The reason for this procedure is that any emotional experience feeds upon itself. Once started, it is its own stimulus; the emotion pyramids and becomes increasingly intense, until as in fear the body trembles or goes rigid. To control the emotion, we must break into it as early as possible; and the procedure above does just that—it doesn't let the experience get to the panicky stage. (When a student forgets to summarize during a block, the instructor can come to the rescue by a quiet question or two, pertaining to the speech.)

In learning to cope with stage-fright, it is imperative that the experience not be confused with *tension*. Some tension is desirable. It is as useful to the speaker as it is to the athlete. Just as a runner does his best when set, spring-like, to be off, so a speaker is at his physical and mental best when keyed up to his task. In fact, there is considerable experimental evidence to show that no one does his best at a task unless he regards it as a challenge, a challenge sufficient to cause some concern, some dither, some fussing and fuming about. The man who takes public speaking in his stride as a routine job will make a routine speech. Hence, welcome the toned-up tensivity of feeling; it will help you to speak better than you know. Try not to confuse this with *extreme* tension, worry, and apprehension which tie one in knots.

We have sketched the nature of stage-fright and the ways of combating it in the belief that the more you know about it the less formidable it will appear. Our best counsel in a nutshell is this: (1) Through practice in speaking

stage-fright will wear off; if it doesn't disappear completely, you can through experience learn to control it and live with it without suffering. (2) In the vast majority of cases, the emotion can be circumvented if it is handled as a simple fear reaction (Section I above). (3) Acute sufferers will need the best counsel of an authority.

CHAPTER 8

Securing Adequate Utterance

The Demands of Oral Communication

By far the larger part of verbal communication is for the purposes of reporting events, explaining and teaching, transmitting information and instructions, and persuading. Hence the first necessities of such communication are clarity and exactness. When the communication is oral, as it is in public speaking, it should be accomplished with instant and easy intelligibility of utterance. The ability for clear, informative, instantly understandable utterance, therefore, is highly desirable for anyone who would speak in public.

The reasons for the high degree of clarity and lucidity necessary in speaking, even above that needed in writing, are not far to seek. If the listener does not understand at once the sense of something he hears, he cannot take time to go back over it, mull it over in his mind, and puzzle it out. If he doesn't know at once the meaning of a word he hears spoken, he cannot stop the speaker in order to go off somewhere to look up the word or to confer with a friend about it. He either lets it go, and its meaning along with it, or he takes time out to puzzle over it. In the latter situation, even if he finally decides what the word means, by the time he turns his attention back to the speaker, he has missed some of what followed the puzzling word. Likewise, if a word or passage is inaudible or indistinctly spoken, the listener is likely to miss it or what follows it. Furthermore, he does not have time to go back over sentences which have bothered or distracted him, except at the cost of losing track of

what follows. Neither can the listener slow down a speaker (usually) to the speed of the listener's comprehension. It is sometimes possible in oral communication of the conversational sort, whether face to face or over the telephone or the two-way radio, to get a speaker to repeat something or to say it another way. Still, there is a loss of valuable time, often at those moments when time is precious. Hence we can lay it down as a rule that, under most conditions, *unless a listener understands a speaker at once, he will never understand at all*. Furthermore, it must follow that *when the listener doesn't understand the words and sentences uttered, or gets a wrong impression from tone or quality of voice, it is probably the speaker's fault*.

No speaker, therefore, can afford to neglect his instruments of communication. First, the instruments, apart from the words which accompany their use, are of tremendous help in communicating ideas, emotions, feelings, and attitudes. The voice, through its inflections, its changes in loudness, in rate, and in quality, carries meanings which are not expressed by written symbols alone. Emotion and feeling—and the *absence* of emotion and feeling—color our vocal tones. Often what the speaker says without words affects his hearers as directly and surely as his language. Consequently, the young speaker, even if voice and diction are “adequate,” should seek to make them more flexible. If he seeks the utmost flexibility of which his means of communication are capable, the training will be long and arduous, and like the singer and actor he will want to take full advantage of courses in voice training and in singing. All we can do here is to indicate the foundations of training in voice and speech.

The speaker's voice and diction cannot be regarded lightly, furthermore, because defects in them destroy some of the effectiveness of communication. The harsh, shrill, or weak voice, incorrect pronunciation, and slovenly enuncia-

tion all detract from the speaker's message. Such defects do not square with what listeners expect of a speaker, and the hearer's attention is diverted to them. Consequently, any speaker early in his training should check up on the adequacy of his voice and speech. If he has serious defects, he will wish to take advantage of the services of an expert in remedial speech, especially if a speech clinic is available to him. If he has minor defects, often he can overcome these through the aid of his instructor.

BREATHING IN VOICE PRODUCTION

Sound is produced by a vibrating body which sets into motion air waves which strike the ear and are "interpreted" by the brain. The vibrating material may be air itself, as in the organ pipe; or it may be strings, as in the piano and the violin; or it may be a reed, as in the clarinet; or it may be flesh, such as the lips of the mouth (as in cornet playing) and the vocal lips or bands of the "voice box." Obviously, a vibrating body cannot set itself into motion; it must be struck, plucked, or agitated in some manner. So it is with the vocal bands; they cannot vibrate by themselves. They are set into vibration by breath under pressure, and the amount of pressure varies from soft tones to loud tones, and from low-pitched sounds to high-pitched sounds. For most speakers, control over the breath is needed in order to secure adequate loudness.

Any serious student of voice will be well advised to study the physiology of breathing and voice production in a reliable book recommended by his instructor. Even without such study, however, he will find the following suggestions helpful.

SUGGESTIONS ON BREATHING FOR THE SPEAKER

Some speakers will need to secure control over breathing for two main reasons: (1) to eliminate voice defects which are caused by incorrect breathing; and (2) to improve the strength and carrying power of the voice. The correction of voice defects requires the advice and direction of an expert, and much individual practice and drill will ordinarily be needed. For the strengthening of the voice, the following suggestions are basic:

1. *Learn to control breathing by working with the abdominal muscles.* Let these muscles give when breath is taken in, and push the breath out with these muscles when vocalizing. Work with the normal process of breathing, not against it.

Although effective control of exhalation is promoted also by learning to manage the rib muscles which operate in breathing, good control of the abdominal muscles is of more importance. First, even in large auditoriums, speakers do not need the large amount of air required in strenuous exercise; and the ribs, accordingly, will normally be relatively quiet. Second, establishing control in the abdominal muscles avoids the risk of setting up undesirable tension and strain about the throat.

2. *In inhaling, take plenty of breath but not so much as to make you feel that you must get rid of it immediately.* If you breathe too deeply, the natural tendency is to exhale the excess air at once, and the next voice sounds, accordingly, will often be marked by a sudden "burst" of loudness and high pitch inappropriate to the meaning. For the same reason, avoid a sudden gulp for air.

3. *In exhaling, use only what air you need in order to be heard clearly.* Too much air often results in the bursting

effect described above, sometimes gives a "breathy" quality to speech, makes you breathe oftener than your ideas and the size of the room require, and in general wears you out.

4. *Breathe often enough so as not to get out of breath.* If you say too much on one outgoing breath, you will naturally gulp on the incoming breath. Then your speech will be marred by a breathless quality, sometimes described as speaking from gulp to gulp. This advice should not suggest that in speaking, one breathes as rhythmically as he does when not speaking. At times he will speak only a few words on one breath, or at others many words. All depends on whether ideas require much or little energy. Nor does the advice mean that a speaker takes a breath every time he pauses. He should breathe at each pause if he needs to, but normally he will not need to.

VOCAL SOUND

When the vocal bands come together and the air stream from below is forced between them, the bands vibrate and sound waves are produced. The waves move up the throat passage, most of them emerging from the mouth, some of them going through the nasal passages. The vibrations set up in the vocal bands and the larynx are reinforced by a combination of resonators, some of the resonators—notably the bony structure of the upper chest and of the head—acting as sounding boards, and others—principally the throat passage, the mouth cavity, and the nasal passages—acting as air-column resonators. As a part of speech, accordingly, the human voice is a complex set of sound waves, initiated by breath agitating the vocal bands and reinforced by resonators. The sound made thus has all the characteristics of any sound: *pitch*, *loudness*, and *timbre* (or quality).

The self-respecting speaker is interested in his voice for two fundamental reasons: (1) He wishes to avoid those voice qualities that distract his hearers' attention from what

he is saying—such qualities as harshness, shrillness, nasality, hoarseness, sameness of pitch, and sameness of loudness. All these invite attention to themselves. Many of these distracting qualities constitute special, individual problems, and in most cases where they are present, a speaker would do well to secure special counsel from his instructor or from an expert on voice. (2) The speaker desires to make his vocal instrument as flexible and as responsive to meanings as is possible. He should realize that the *sound* he makes, quite apart from what he says verbally, has a powerful effect on his hearers. The more change and variety and color it has, the easier it holds attention and compels interest. In seeking to improve the flexibility of his voice, the speaker should undertake intensive training and exercise, a program too specialized to present in this book. He can also find help by applying the following suggestions.

SUGGESTIONS FOR IMPROVING VOCAL QUALITY

A. The Physical Basis for Securing Better Quality and Greater Variety of Vocal Sound

1. *Give the throat and mouth maximum opportunity to function as resonators.* This is by far the most important single suggestion for voice improvement. The procedure is to *relax* the muscles of the jaw, neck, and upper torso until you feel lazy and easy. Stiffness, tautness, and tension must be banished, because tension in the muscles of the neck often gives a pinched, shrill, or harsh quality to tone. Some muscles are attached to the larynx; others rest against it. When these muscles are taut, they pinch the voice box unduly; and through a kind of sympathetic action the vocal muscles of the larynx, and the deep, constrictor muscles that constitute the inner walls of the lower “throat” also become tense and rigid. Furthermore, taut jaw muscles frequently

cause a muffled or a harsh quality in the voice, because they won't let the jaw drop enough to allow tone to come out of the mouth freely. The "open" throat is absolutely essential to good voice production.

Even if a speaker's voice has no distracting qualities, it can become better if the throat and mouth resonators are open and free. This will be at once evident when you realize that the action of these resonators to a considerable degree influences three components of vocal sound: the pitch we hear, the loudness, and the quality or timbre. First, although the pitch changes of the voice are in part due to the adjustments of the muscles of the larynx—adjustments which determine the tension, thickness, and length of the vibrating bands—the pitch we hear is also due to the voice resonators, for these resonators strengthen some vibrations and damp out others. If the throat, mouth, and nasal passages are free to respond instantly and fully to a wide range of pitches, the key, inflection, and melody of the voice will be made the most of. Second, although loudness is partly the result of breath pressure exerted against the vocal bands, it is also influenced by the resonators which increase the intensity of vocal sound exactly as does a box resonator upon which a vibrating tuning fork is placed. Finally, although the quality of voice depends in part upon the texture and the complexity of vibration of the vocal bands, voice quality also depends upon the action of our resonators, for again the resonators reinforce some parts of the complex pattern of vibrations and damp out others. It should be clear, therefore, that the human resonators play an essential rôle in determining the kind of vocal sound we hear. The moral is doubtless obvious: To improve voice in any of its aspects—pitch, loudness, and quality—give the resonators a chance to function freely and efficiently. Avoid undue throat and jaw tensions; *relax*.

2. *Use your natural key.* Every person has a dominant pitch-level or key in his day-by-day speech. It is the pitch

that is heard most often, and because of it the ear judges whether a voice is generally high, or low, or medium. The pitch dominating in a person's day-by-day speech is called the *habitual* pitch-level.

Everyone's speech also reveals a *natural* pitch-level; i.e., the dominating pitch is that which is appropriate and peculiar to the speaker's own vocal mechanisms. Determined by heredity and the laws of physical growth, the vocal bands and resonators produce sounds which are *naturally* appropriate to them. A bass voice, for example, is by nature bass and not tenor. For most persons, their habitual pitch-level is their natural pitch-level, but a few persons may through habit speak on a key that is higher or lower than their natural key, a practice which should be avoided.

In any speaking situation, one's natural key should prevail. An unnaturally high pitch may cause shrillness. Moreover, a high pitch seriously limits the speaker's pitch range and thus restricts his opportunity of securing variety of inflection. A high pitch gives him little range above it. On the other hand, a person's natural key provides for considerable range above and below it. An unnaturally low pitch often causes hoarseness, gutturalness, and harshness. It, too, limits a speaker's vocal range, for there is little opportunity to go below it. Consequently, tune your ear to your own conversation; note the dominant pitch-level and use it on the platform. If you are relaxed just before you start speaking and then begin with quiet directness, you'll probably hit your natural key. Tension will usually shoot the pitch up.

One special caution is in order here: If your key is naturally high, do not try to lower it; if it is naturally very low, do not try to raise it. Few people can change their natural pitch-level without risking damage to their voices. The system of muscles regulating pitch has been built into you; it is determined by the laws of heredity and of physical growth. Its physical character you cannot alter; all you can

do is to strengthen and render more flexible your natural mechanism and thus make the most of its potentialities.

3. *Exaggerate changes of pitch, loudness, and rate during practice.* Few speakers are fully aware of how much vocal variety they are really capable of. Young speakers, in particular, have neither heard nor felt what their voices can do with a speech. One method of experiencing vocal changes is that of gross exaggeration. Using a passage or a speech which you have well prepared, try shouting what you regard as the most important ideas. You will then feel and hear what great changes of loudness you yourself can command. Try saying the principal ideas with deliberate slowness, and racing through a detailed illustration. Again, you will be aware of what great change of pace you are capable of. Finally, try saying the principal ideas first on a fairly high pitch level, then on a very low pitch level. This will help make you aware of differences in pitch.

In employing exaggeration, remember that its chief purpose is to give you the *sensations* of vocal change and to associate the sensations with the process of speaking. But although exaggeration may be useful during practice, mechanical manipulation of the voice has no place on the platform. Monotony may be better than artificiality. When you face your hearers, speak as directly and as genuinely as you can. Your primary business is to relive ideas; you haven't time to coach yourself with reminders, "I must speak louder here"; "This must go slower"; "This requires a high pitch, this a low pitch"; etc. If you have practiced intelligently and thoroughly, the results of your practice will be revealed automatically. Trust your mind and voice to respond correctly.

4. *Use gesture.* Utterance accompanied by gestures of the hands and arms usually has greater variety and force than speech without gestures. You can demonstrate this fact for yourself by speaking the following sentences, first without

gestures, and then with gestures. Keep your ear tuned keenly for any differences of force and inflection.

Life's but a walking shadow . . . a tale told by an idiot, full of sound and fury, signifying nothing.

With one forearm horizontal, mark each of the four ideas with a gesture that punctuates or enumerates each one.

I reject your idea; I reject it *absolutely*.

With both hands chest high in front and with palms of the hands out, make a slight pushing movement on the first clause, followed by a rather broad, sweeping-away movement on the second.

Gesturing influences the voice because the body works best when functioning as a whole. The more parts engaged in performing an activity, the better each part works. Speaking at its best requires *the whole man*.

B. Mental Activity and Vocal Variety

The public speaker who is in search of variety of voice and who does not need to undertake voice training to overcome monotony should become keenly aware of the intimate relationship between mind and voice. The more sharp, vivid, and intense mental action is, the greater and surer is the vocal response and the greater are changes of pitch, of loudness, and of rate of utterance. This fact is extremely significant to the speaker who wants to secure the utmost vocal variety he is capable of, for it clearly indicates the method by which he can achieve his goal. In a word, he trains himself to react sharply and fully to the communicative situation and to what he is saying as he says it. In improving vocal variety, accordingly, the chief points of attack are two:

1. *Do all you can to strengthen your sense of contact with your audience.* Improve your ability to select just the right

subject for your particular audience. Redouble your efforts at being clear, interesting, and persuasive. In effect, work more and more on your audience, and forget yourself.

2. *Sharpen your ability to discriminate between the principal and subordinate, the important and the less important, ideas in your speech.* This helps tremendously in securing vocal variety in the speech as a whole. What you realize as being important will be marked with a slower rate, somewhat increased loudness and force, and greater inflection than what you appreciate as being less important and subordinate. Furthermore, by distinguishing the matter-of-fact idea from the emotional and by reacting to the different emotions and attitudes that may be present, the voice takes on the subtle qualities of each emotion.

PRONUNCIATION

The word *pronunciation* has two meanings for the student of speaking. Taken broadly, it refers to the action of the speech agents in producing speech sounds. It refers to the physical adjustments which modify the breath and sound stream into the sounds of speech. In this broad sense, pronunciation includes *articulation*, a term referring to the *positions* of the tongue, teeth, lips, and soft palate in forming speech, especially consonant sounds, and to the distinctness and precision of utterance. In its narrower sense, pronunciation refers to the *correctness* of speech; i.e., whether the stress and accent of words is acceptable (*re'search* or *re-search'*), whether sounds have been improperly omitted (*gemmen* for *gentlemen*), or substituted (*baff* for *bath*), or improperly added (*athaletic* for *athletic*).

Distinctness of Utterance

Public speech should be distinct enough to avoid confusing and distracting the hearers; utterance must not inter-

fere with the ready perception of meanings. In judging whether he speaks with adequate precision, the speaker should be guided by three considerations.

1. In formal communication, the articulation of consonant sounds needs to be somewhat more careful and precise than in informal conversation. Although most people are intelligible enough in the normal, leisurely conversation of their ordinary lives, they are not so adequately equipped for special circumstances: when they speak to an audience, when time is precious, and when confusion and misunderstanding cannot be tolerated. Hence, one who speaks in public should not assume that his everyday utterance is sufficiently clear and precise to meet the demands of the more exacting situation until he has proved that it is. He can learn whether articulation is adequate by enlisting the aid of a competent observer, e.g., his instructor, and by recording his speech and listening to it. Remember that your best friends either won't tell you or are so accustomed to your speech that they don't notice imperfections.

2. *Sloppiness* or *slovenliness* is perhaps the chief fault of articulation. By this is meant what is often called lazy, blurred, or mushy speech. It is somewhat like bad, undecipherable handwriting or a private system of shorthand that can only be understood by the user. One common sign of sloppiness is a slighting and obscuring of consonant sounds in many-syllabled words and at the ends of words, especially the consonants, *t* and *d*, *f* and *v*, *k* and *g*, *p* and *b*, particularly when these consonants are followed by vowels. Examples: *bake* for *baked*, *wunnerful* for *wonderful*, *definly* for *definitely*, *inresting* for *interesting*, *unnerstan* for *understand*, *pain it* for *paint it*, *summarine* for *submarine*, *couldn'* for *couldn't*, *wouldn'* for *wouldn't*. Even when slovenly speech is readily intelligible, it lowers the speaker's standing in the eyes of many listeners, even though they themselves may be guilty of the same fault.

Another sign of slovenliness is the telescoping and cluttering of words and sentences. Utterance is so rapid or incomplete that the speaker seems to have a hot potato in his mouth, e.g., *Unidit Stays Gumm't* for *United States Government*. Both the telescoping of sounds and the obscuring of consonants are almost invariably accompanied by the omission and substitution of sounds, e.g., *jiss gunna git* for *just going to get*.

3. Utterance that is overdistinct is as unacceptable as indistinct speech. It is usually as distracting to the hearer as is sloppy speech, for it is likely to strike him as pretty, fancy, elegant, and highbrow. Furthermore, many contractions, omissions, and elisions of the sounds of everyday speech have come to be accepted. A listener is tuned to them, and when a speaker tries to get in every sound, spelling-book fashion, the result is confusion. Example: *boy and girl* for *boy 'n girl*.

Correctness of Pronunciation

What constitutes "correct" pronunciation is often a difficult and much-disputed matter—difficult, first, because every person has his pet opinions on the subject. Moreover, as a good democrat, a person often holds that his pronunciation is as good as anybody's. Possibly he is right, for it may serve his purposes in the circle of his own friends and associates. Furthermore, those who study the behavior of speech sounds—the phoneticians—do not always agree on whether the pronunciation of a particular word is correct. Some, for example, interested primarily in the history of spoken language, will tolerate variant pronunciations because they know that if a new pronunciation catches on and becomes accepted through usage, it will be regarded as correct. And how is one to judge whether a new pronunciation will catch on, except through trial?

Since it is true that pronunciation has changed, is changing, and will continue to change, how is one to judge whether his pronunciation is correct? Most authorities face the fact of change and say that current, cultivated or educated usage is the measuring stick of pronunciation. A speaker would be wise to accept this standard, for if his pronunciation reflects current usage, his manner of speech will not distract the attention of his listeners.

To help in deciding what current usage is, the public speaker may profit from a few suggestions. They are offered here solely with his needs in mind, and his needs are governed by at least two conditions: (1) Public speaking is as a rule more formal and more careful than is informal and familiar conversation. (2) The public speaker is often addressing hearers, especially if he is on the radio, who represent considerable variety of pronunciation, and his own pronunciation can scarcely reveal such variety.

1. Study the usage of the dialect region to which you belong through long association, and conform to its usage.

- a. Although there are hundreds of local dialects in the United States, there are three dialect regions: the territory east of the Hudson River, including some parts of New York City and Long Island (Eastern speech); the region south of the Ohio River and Mason Dixon Line, east of the Mississippi and including the eastern portions of Arkansas, Oklahoma, and Texas (Southern speech); the rest of the United States (General American speech, spoken by three-fourths of all Americans). Born and brought up in one of these linguistic areas, or having lived in one of them during your formative years, you will reflect the pronunciation of your regional family.

- b. If some of your pronunciations are peculiar to the narrow locality you have been reared in, listen to the speech of those in your community who are well

educated and who have traveled about. Such people tend to reflect in their pronunciation the wider usage of the region, and they can be accepted as fair models. Listen also to the chain radio speakers and announcers and to the speech of movie actors who play straight rather than character parts. Such people use a slightly modified General American speech that is intelligible everywhere. But if you use Southern or Eastern speech, do not try to make it over to conform to General American, for only the expert who knows language behavior and who practices methodically over a long period of time can do a good job, free of inconsistencies which any person with a normally sharp ear will laugh at as affectation. Unless for some special purpose, such as making your career that of the actor or the announcer or commentator, it is unwise and unnecessary to copy a pronunciation foreign to the accepted usage of a large dialect region. (Even the large broadcasting systems today permit wider usage in pronunciation than they did a generation ago.) Broad rather than provincial differences in pronunciation are tolerated, and a listener easily adjusts to them.

Where two pronunciations of the same word occur with about the same frequency, either one is acceptable.

2. For words used infrequently, consult the pronunciations recommended by a good dictionary.

For words in constant use, the dictionary is not always a reliable guide. First, as the dictionary makers themselves acknowledge, it takes from ten to fifteen years to get out a new edition, and although the makers do their best to record current usage, the accepted pronunciation of a word may have changed by the date of publication. Constant use modifies pronunciation fairly rapidly, as in the case of the accent on *quintuplet*, which has shifted from the first to the second syllable in the last twenty years. On the other

hand, a word used infrequently is subject to little change, and your dictionary usually can be relied on.

The pronunciations in some dictionaries must be followed cautiously, in the second place, because their makers have not always found it possible to indicate differences between the pronunciations of the same word in the major dialect regions. Most dictionaries, reflect, for the most part, the usage of the General American area. The only recent exception to this practice we know of is John S. Kenyon and Thomas R. Knott's, *A Pronouncing Dictionary of American English* (G. & C. Merriam Co., Springfield, Mass., 1944). This work records the pronunciation of words as they are used in ordinary conversation in each of the three dialect regions.

In your dictionary note where it lists place names—whether in the general text along with other words, or in a special section. Their pronunciations may be shown. Observe, too, whether the names of famous people are listed and whether the pronunciations are indicated. For the pronunciations of some 12,000 foreign names and words, consult W. Cabell Greet, *World Words: Recommended Pronunciations* (Columbia University Press, New York, 1944). Note in particular Greet's discussion of pronunciation on pages 1-4, and his excellent advice for the Englishing of foreign words: "...adopt the foreign pronunciation insofar as it can be rendered by customary English sounds in the phrasing and rhythm of an English sentence."

Above all, in consulting a dictionary for pronunciation, become thoroughly familiar with the key sounds and symbols it uses to show pronunciation. The symbols are usually discussed at length in a separate section at the front. If you use a dictionary infrequently, *always* consult the key words listed at the bottom of every page. It is easy to forget what the pronunciation symbols mean, and the key words keep you straight.

The pronunciation of the public speaker, then, should be clear and intelligible. It should reflect the best, widespread usage of the dialect region to which he is native. In a word, it should be free of localisms and idiosyncrasies of pronunciation that would distract the listener's attention.

Faults of Pronunciation Found in All Regional Types of Speech

No matter what the general type of pronunciation which is normal to you, there are certain rather common faults into which Americans generally are likely to fall unless they take care to avoid them.

1. Often two or more similar words are confused: *council—counsel—consul*, *adopt—adapt*, *wonder—wander*, *formerly—formally*, *instances—instants*, *then—than*, *carton—cartoon*, *ordinance—ordnance*, *ware—where*, *what—watt*, *whether—weather*, *whale—wail*, *white—wight*, *weal—wheel*.

2. Other mispronunciations are often derived from false analogy: *pronounce—pronunciation*, *maintain—maintenance*, *volume—column*, *minister—Westminster*, *circulate—percolate*, *January—February*.

3. Still other mispronunciations come from a mistaken attempt to follow spelling in such words as *soften*, *glisten*, *palm*, *psalm*, *extraordinary*, *pumpkin*, *forehead*, *vehicle*.

You should check yourself for errors of pronunciation of the sort here described, and should keep a cumulative list of the individual words which you discover yourself mispronouncing.

READING ALOUD

Somewhere along in our development, unfortunately, we pick up the idea that speechmaking and reading aloud are processes somehow different from real, live, human talk. When we once remove these false conceptions, however,

a large portion of the difficulty with effective reading aloud tends to disappear.

Reading aloud from the printed or written page is just as much a process of communication as talking face to face in a conversation. A great difficulty comes, however, from the fact that much of what we read aloud was originally not of our own composition and hence not of our own thinking, or else it was of our own composition and our own thinking at some time in the past, and we do not *recompose* it and *rethink* it *as we are reading it*. The basic antidote, therefore, to inferior oral reading is the thorough understanding and the complete re-creation of the contents of the sentences while we are reading them. There is no mechanical method, nor is there any set of signals, which can enable a person to read well material with which he is unfamiliar. Punctuation is helpful, if it has been intelligently applied, but it is never a complete indication of the pauses and inflections and groupings which are required in oral discourse. At best, therefore, it is a method of enabling us to understand the sentences which we read. Once we have understood the sentences, we should speak them or read them to convey the meaning which we understand them to contain, independently of such punctuation as the writer may have used. When one has to read at sight, however, without having an opportunity to become familiar with the material beforehand, he will use the punctuation marks and other visible signs of grouping and pause and emphasis to produce as nearly an understandable and effective piece of communication as he can. At best, however, under these circumstances, he will often find himself getting into sentences the outcome of which he cannot anticipate. Unfortunately much of the news which we hear read over the radio has to be read this way, with sorry results, even when the reading is done by experienced and accomplished announcers.

In reading aloud one must concentrate one's attention upon the few words in any sentence which carry the main force of the idea. This mental concentration, or centering, will result, after one has become sufficiently used to the process, in the placing of emphasis upon those idea-carrying words and in the grouping of the rest of the words of the sentence in subordinate relation to the key words. All the words of a sentence should be spoken with reasonable distinctness and clarity, but only the key words should receive strong emphasis. This is a normal process which we all use in fluent speech, but which we seem to have to relearn for reading aloud. In reading aloud, furthermore, the speaker should employ all the ordinary devices of communicative speech as far as possible. When he has a visible audience before him, for example, he should make it a point to look up from the page frequently and catch the eyes of his audience as he would in conversation or in public speaking. He should also show appropriate facial expression, and when possible, he may even gesture mildly as evidence of his essentially communicative attitude. A very common evidence of a lack of this normal speaking attitude in an oral reader is the stiff and stilted pronunciation of all the *a*'s as *aye* and all the *the*'s as *thee*.

As we have said, the minimum requirement of oral reading is absolute distinctness and clarity of utterance. Since, however, such a large portion of the speech for radio nowadays is read from the printed page, it is reasonable to expect something beyond mere accuracy and distinctness. There must be liveliness, animation, and evidence of intelligence on the part of the reader if the listener is to get the full meaning and import of what he is hearing. Much intelligent practice, therefore, is needed of any one who expects to read well.

Suggestions for Practice Aloud

1. **Handling the copy.** A reader may handle his manuscript or book in one of two ways: (1) He may hold it in his hands somewhat above waist level, high enough so that he can see it easily without bending his head and not so high as to hide his face. One hand should hold the copy, and the other hand should be free to shift pages and to gesture. (2) He may place it on a speaker's stand, or on a table, but only if either one is high enough to permit him to consult it readily without bending over. If the copy is on a stand, both hands are free to gesture.

The speaker should check both positions carefully with this fact in mind: The head should be erect, because in this position the eyes can be readily kept on the audience. Bending-over tends to keep the eyes riveted to the page, and the reader needs to do everything he can to keep in physical touch with his hearers. *Let the eyes, not the head, drop to the paper.*

Two cautions should be observed: Never try to conceal the copy (or notes, for that matter) from an audience; never apologize for reading.

2. **Look at your hearers.** Reading tends to make delivery indirect; both speaker and audience are usually robbed of any feeling of direct communication, principally because the speaker glues his eyes to the page. Consequently, in practice reading a speaker must spend much of his effort in learning to keep his eyes on his audience. *He should practice until he can look at his hearers 90 per cent of the time; i.e., for at least nine minutes of a ten-minute speech he will have his eyes on his audience.*

To achieve such directness involves two things: great familiarity with one's material, and ability to find one's place unerringly. Both can be accomplished through persistent practice.

Practice in keeping one's place should proceed in this manner:

a. Take a long look at the words ahead and do your best to concentrate on their meaning; then look up and speak them. When you can go no farther, drop the eyes to the proper place, take another look ahead, look up, and speak again. Repeat again and again.

Practice in this way should continue until you find your maximum memory span; i.e., until you discover the longest language groups you can hold in mind before you need to consult the text for another glance ahead. Let us illustrate briefly. Suppose the opening paragraph is represented by this passage from Huxley:

Suppose it were perfectly certain that the life and fortune of every one of us would,/ one day or other,/ depend upon his winning or losing a game at chess./ Don't you think we should all consider it a primary duty / to learn at least the names and the moves of the pieces;/ to have a notion of a gambit,/ and a keen eye for all the means of giving and getting out of a check?/ Do you not think we should look with a disapprobation amounting to scorn,/ upon a father who allowed his son,/ or the state which allowed its members,/ to grow up without knowing a pawn from a knight?

Upon first reading this aloud, you might discover that you would have to pause and look down frequently, perhaps at the end of each thought-unit, as indicated by the slant lines(/). With further practice, you could easily speak each sentence, and would therefore have to consult the text only three times; and with still more work, you could probably speak the entire paragraph. As you work through your material in this manner, you will discover that your memory span will depend on whether the ideas are abstract and general, or concrete and specific; accordingly, the frequency with which you glance down will vary considerably, for sometimes you will be able to hold

only one sentence-idea in mind, sometimes a number of sentence-ideas. The object is to practice until you have to consult the text as little as possible.

b. When you have located the spots where you *must* glance down, *mark* them with some convenient symbol. (Many students like to use a small circle in red ink.) The marks will guide your eyes and prevent confusion.

3. **Concentrate on meaning and idea rather than on words.**

a. Cultivate and build up the *feeling* that you *must* speak to this audience at this time, that you are in touch with your hearers and they with you. Since you have constructed the speech or have studied the passage, you are intimate with its ideas and with the way they are related to each other. Consequently, the most practical aid to the re-creation of its ideas is to feel the pull of the stimulus which prompts the reading. That stimulus is your audience and the feeling that you have business with it. To experience this feeling and to keep in touch visually with your hearers will do much to prompt you to react to ideas rather than to words merely, and will do much to secure the proper emphasis, loudness, and inflection.

b. Acquire the habit of speaking no passage until its meaning has a chance to hit your mind.

This means, essentially, that you must learn to *pause*, for it is during the pause that the mind is most active in concentrating and preparing for what is to come. Unskillful readers almost invariably read too fast—so fast that they have little chance to react to ideas; both body and mind are wrapped up in mere utterance—in articulating sounds. Silence in reading is golden.

First, train your ear to recognize how much of the total speaking time is taken up by silence. A practical way of doing this is to try reading the first 125 words of your speech in no less than one minute. Although

rate of utterance and pausing depend upon the speaker's personality, his material, and the size of his audience, 125 words for the opening minute will not be far wrong. In experimenting with the opening minute, be careful not to drag out individual sounds and words. Utter those as you would with normal distinctness, as you would if you were talking. You will then notice that the total time needed for a given passage is influenced by the *number* of pauses and by the *length* of pauses.

Second, having made the above observation, let the number of pauses be dictated by the ideas. Pause wherever the sense dictates a pause; i.e., pause wherever you would pause in speaking the same ideas in the same language in conversation. When you try this, you will realize that you pause oftener than punctuation dictates.

Third, not only pause often enough to appreciate ideas, but also pause long enough to give your mind a chance to get *set* for the next idea. *Construct* an idea before uttering it. Don't hurry ahead for the language; wait for its meaning to strike you and then utterance will reflect idea. Where ideas are closely related to each other and follow each other swiftly, pauses may be quite short—a second or less in duration; where a major thought sequence ends and another begins, as at the major divisions of a speech, pauses may be several seconds long. But whether the pause is short or long, the mind is getting set for the next idea.

As you work on the pause and try to subordinate language to sense, don't worry if at first you find yourself substituting new words and phrases for what you've written. Such substitution is in fact a reliable sign that you are reacting to ideas; you are thinking so well that other words naturally come into being to ex-

press the same idea. Brush up on phraseology late in rehearsal.

4. **Make prominent the structure of the selection.** After your reading begins to sound and feel like live conversation, give special attention in a final rehearsal to the major ideas that reflect the pattern of the speech as a whole. Such ideas will be at least those passages that state or allude to the purpose of the selection, the governing idea, and the main heads. These must be given emphasis. Do not, however, give them prominence by merely reading them louder, for this is likely to be mechanical and artificial. Rather, during the pauses preceding them, *realize that they are the most important* of all the ideas. Such realization should produce the proper emphasis as you speak them.

ASSIGNMENTS AND EXERCISES

Persistent and careful practice of the exercises which follow will promote the acquiring or retaining of good voice. Continued correct practice, however, is necessary. Consult with your instructor as to whether you are doing the exercises frequently enough and properly. Frequent short periods of practice (5-15 minutes) are preferable to less frequent longer periods.

I. To secure relaxation of the "vocal" muscles

A. Establishing the sensation of relaxation

In good voice production the breath seems to flow through the throat and mouth as if there were nothing to interrupt it. The exercises below are designed to relax the muscles of the throat and jaws.

1. Let the head fall forward; roll it gently with a rotary motion that proceeds to one shoulder, to the back, to the other shoulder, and to the starting position again. Keep muscles of neck and jaw *relaxed*.
2. With head erect *yawn*. At the height of the yawn, massage with both hands the muscles of the jaws and neck. Do this until your jaw *hangs* open and you can insert three fingers vertically between your teeth. Jaw and neck should feel *completely* relaxed.
3. Let the lower jaw drop and the head fall forward. Shake the head vigorously until you can feel the jaw

- wag back and forth. If necessary, push the jaw first to one side and then to the other as far as it will go.
4. Relax the jaw. Utter in groups of three: *yah-yah-yah*; *yo-yo-yo*; *yee-yee-yee*; *yoo-yoo-yoo*. Be sure that the jaw drops *open* after each triplet. Repeat, using numerals in groups of three.
 5. Practice the exercises described in Chapter 6 for securing the relaxation and poised ease of the arms, shoulders, and upper chest. The sensation of being relaxed in these parts of the body helps to secure, and to maintain, the relaxation of throat muscles.
- B. Keeping relaxed while speaking
- You can hardly expect to maintain the "open throat" during a speech unless you make the *definite and persistent* attempt to associate relaxation with the act of speaking.
1. As you undertake each rehearsal of your speech, practice the exercises above. *Feel* relaxed about the throat and upper body region before you begin to speak.
 2. Just before you start speaking to your audience, check to see whether you feel easy about jaws and neck. (a) Manage a covert yawn, wag your lower jaw a bit, as you leave your seat. (b) As you take your position at the stand or lectern, *settle* your body into position, letting your shoulders and chest sag imperceptibly. *Take your time*; you don't have to rush into your talk; get set before sounding off. (Remember: getting set bodily contributes to your peace of mind as well as to proper use of your voice.)

II. To secure proper breathing for speech

To experience the sensation of breathing and to establish some control over the breathing mechanism are absolutely essential for the speaker (a) who gasps and gulps to the extent that his listeners are aware of his "breathiness," and (b) who must speak more loudly and forcefully than he has been in the habit of doing.

A. To get the "feel" of breathing

1. Lie flat on your back. Relax, and as you breathe quietly observe the rise and fall of your body just below the ribs and breast bone. Place your hand or a book there; watch the motion, and observe that (a) as you *inhale*, the motion is *upward*, (b) as you *exhale* the motion is *downward*.

2. Stand in an easy, well-poised position. Place both hands just below ribs and breast bone, and *exhale*. Note the *inward* motion of the hands. Then *inhale*, observing the *outward* movement of the hands. Now with your hands *press* the breath out of you, at first slowly, then suddenly.
 3. Inhale easily and fairly deeply. Hold for 1 second and then relax. Note that when you relax, you *exhale*. Repeat, holding the breath for 2 seconds, and relaxing; for 4 seconds, for 6 seconds, for 8 seconds. (In inhalation, don't let the upper chest and the neck become strained and tense; and don't let the shoulders rise.)
 4. Inhale easily, and on exhalation count from 1 to 5, and then release the remaining air. Repeat, counting from 1 to 10. Don't take in so much air that your shoulders heave. Make sure that at the end of each series you have breath left to exhale. Count slowly; don't hurry and don't force exhalation.
 5. Intone a series of five short "ah's," taking a short breath before each. Keep your hand on the upper abdomen to make sure that you are pushing in during phonation. Keep the throat relaxed and use the abdominal muscles to start and to stop tone.
 6. Intone in triplets, *ha, ha, ha,—ha, ha, ha,—ha, ha, ha*, etc., taking a short breath before each *ha*. You should be able to feel a short abdominal stroke on each syllable. The nearer you come to a laugh, the better.
- B. To associate proper breathing with speaking
1. Read aloud the passage below (from Grant Fairbanks' *Voice and Articulation Drill Book* [Harper and Brothers, 1940], p. 137). First, pause at the places indicated by the slant lines (/) and take a breath at each pause. Second, breathe at the pauses indicated by the asterisks (*). Reread several times, taking care not to gulp for breath at the pauses, nor to run out of breath.

*/The necessary art of punctuation /cannot be relied upon /as a satisfactory guide for vocal phrasing. */Although it sometimes happens /that pauses coincide with punctuation marks, /no definite generalizations can be made. */Punctuation helps to indicate the structure of the sentence /to the eye and to the mind. /Vocal phrasing, /on the other hand, */allows the meaning of the sentence

/to become clear to the mind /through the ear.
 */There are times when the punctuation mark is
 slighted /as a guide to phrasing, */and at other
 times /phrasing is necessary /even though the
 writer has found no need for any punctuation
 whatsoever. */¹

2. Pick up the outline or manuscript of your speech and read it at a rather deliberate, easy rate, pausing wherever the sense bids you pause and noting at what pauses you take a breath. At the breath pauses, be sure that you are breathing easily; take your time.

As a result of this procedure you should at least experience what happens when you breathe during speech. If the experience has made a sharp, deep *impression* on you, there is some chance of its guiding you in actual delivery.

If you have real trouble with breathing during utterance, religiously practice these exercises when you rehearse for each speech.

- C. To improve clarity, strength, and firmness of tone

Note: In these exercises see that the mouth is wide open for the *ah* sound. Practice also with *ee* and *oo* in Nos. 1-5.

1. Inhale; hold upper chest expanded; whisper *ah* by contracting at the diaphragm; relax upper chest.
2. Inhale; hold upper chest expanded; voice *ah*, contracting at the diaphragm; relax upper chest.
3. Repeat No. 2 sustaining voiced *ah* as long as possible without relaxing upper chest.
4. Repeat No. 3 humming an *m* firmly instead of voicing *ah*.
5. Inhale; sustain voiced *ah* firmly on even volume and even pitch as long as possible without straining, first contracting above the waist and finally lowering upper chest.
6. Repeat No. 5, humming an *m* instead of voicing *ah*.
7. Repeat No. 6 alternating *ah* and *oo*.
8. Repeat No. 7, increasing the series to include *ee*:
ah—oo—ee—oo—ah.
9. Inhale; voice *ah* softly; increase the loudness slowly and evenly to the maximum that can be attained without straining. The length of the increase and the

¹ Perhaps we should add that pitch behavior, as well as pausing, is not dependent upon punctuation. A period at the closing of a declarative sentence does not invariably signify a downward inflection.

maximum volume attainable should become greater with practice.

10. Stand, breathe deeply, and hum a loud *m* or voice a loud *ah*, or *ee*, sustaining the tone as long as possible without straining. Alternate intoned and spoken vowel sounds.

III. *To improve vocal variety*

If you speak too fast or too slow, too loud or too soft, if your voice does not reveal sufficient variety of pitch, of loudness, or of rate, if your speaking voice is monotonous in any respect, you may find that the procedures and exercises below will help you. They are not intended to supplant a rigorous, sustained program of voice training under the guidance of an instructor; they are not intended to "build" a voice to the point where you realize your own vocal potentialities. Rather, they are aimed to show the public speaker what he *can* do with his voice, to give him the *experience* of vocal variety, and to associate the experience with his speaking.

Recognizing your natural pitch level. Before experimenting with your voice you should tune your ear to your *natural pitch level*.

Sit down at a piano and intone *ah*. Find the note on the piano corresponding to it; then gradually lower the intoned *ah*, moving down the scale until you find the lowest tone you can make without strain. (Keep relaxed about the throat and jaws!) Observe the corresponding note on the piano. Next, move the *ah* up the scale until you find the highest tone you can produce without strain, and match this on the piano. You will want to repeat the entire procedure several times until you are sure you have found the lowest and highest note you can intone comfortably. Then with your lowest *ah* located on the piano, count the black and white keys up to and including your highest *ah*. Thus you have your vocal range—say 21 piano notes. Divide this range by 4; e.g., $21 \div 4 = 5\frac{1}{4}$. Then starting with the lowest note of your range, count up 5 notes. The pitch of this note, or of the note just above it, is very close to your natural pitch level. Finally, with this pitch level fixed in your auditory memory, observe your conversation and see whether the pitch level of your speech corresponds to the natural pitch level you have discovered. Furthermore, if you record one of your speeches, observe whether its dominant pitch corresponds to your natural pitch level.

In the practice suggested below, if you work at your natural pitch level and in the range of tones immediately above it, you will run small danger of hurting your voice.

A. To experience variety of loudness

1. In a rather large room, count from 1 to 10 just loud enough, first, to reach your nearest "listener," and second, to fill the room with sound. (Be sure to maintain an open, easy throat. Count on your natural pitch level, and push the sound out with the abdominal muscles.) Gradually increase loudness until you are shouting. Be especially careful not to let your pitch level shoot up; get lots of sound without much, if any, change of pitch.

This procedure should help you to distinguish loudness from pitch and to show you how much loudness you are capable of.

2. Speak each of the following, first, just loud enough to be heard by your friend if you were conversing with him; and second, loud enough to be heard by a listener in the back row of an auditorium. This exercise should help you to feel and hear great contrasts of loudness.

That can't be so.	Dinner is at eight.
You're quite right.	I'll say so.
I don't know.	That's too bad, old man.
Let me alone.	We can't do that.
Jones is mistaken.	There's no doubt about
You don't say so!	it.
The train leaves at	We must be prompt.
four.	To see is to believe.

- a. To become aware of smaller differences in loudness, stand in a large room, preferably an auditorium, and speak each of the sentences above (1) to a person standing beside you; (2) to a listener 15 feet away; (3) to a listener seated in the middle of the room; (4) to a listener at the back of the room. (Note: If a recording apparatus is available, record four degrees of loudness, using the statements above; then listen to observe whether you have actually achieved distinct differences of loudness.
- b. Speak this passage from Shakespeare, the first half of each line loudly, the second half softly.
Youth is full of pleasure, age is full of care;
Youth like summer morn, age like winter weather;

Youth like summer brave, age like winter bare.
Youth is full of sport, age's breath is short;
Youth is nimble, age is lame;
Youth is hot and bold, age is weak and cold;
Youth is wild, and age is tame.

(Note: If possible, record this exercise also.)

3. When you are practicing your speech, try at least one rehearsal according to this procedure (*a*) in the margins of your outline, indicate variations in loudness thus: attention ideas—*fairly loud*; subject sentence—*loud*; main heads—*fairly loud*; principal sub-heads—*not so loud*; supporting details—*soft*; conclusion—*loud*. (*b*) rehearse at least once observing these loudness directions.

(*Caution:* Remember that such practice is mechanical and is designed merely to give yourself the experience of variations in loudness. On the platform, avoid the mechanics—forget them for the moment and speak directly; have faith that repeated experience during practice will gradually show up automatically in your delivery.)

B. To experience variations of tempo

1. Become thoroughly familiar with the selection below, and then proceed as follows:
 - a. Read to a friend or acquaintance in your own room, very much as if you were conversing with him. Time yourself.
 - b. In a large room or auditorium, read so as to make the most remote listener understand. Time yourself. Compare the times needed for the two readings. What do you observe as to (1) duration of pauses? (2) duration of individual sounds and words? (3) articulation?

How to Read²

The process of making monotonous black characters on the page vividly stir the latent sense-perceptions is . . . relatively slow and irksome. Few people have ever learned to do it consistently; and hence, it is fair to say, few have ever truly learned to read.

² From Lane Cooper's *Two Views of Education* (Yale University Press).

The moral is, read slowly. Take ample time. Pause where the punctuation bids one pause; note each and every comma; wait a moment between a period and the next capital letter. And pause when common sense bids you pause, that is, when you have not understood. As the line of sentences comes filing past the window of your soul, examine each individual expression with the animus, and more than the animus, you would maintain were you paying-teller in a bank; saying to yourself continually, "Do I know this word?" and, "What is this phrase worth?"

Read aloud; read slowly; read suspiciously. Re-read. What a busy man has time to read at all, he has time to read more than once. . . . The most industrious student forgets a large part of what he tries to retain. The best-read man is the one who has oftenest read the best things.

—LANE COOPER

2. Read, and if possible record, the following sentence, first speaking it at a rather brisk, colloquial pace, then pausing for a count of 3 at each of the slant lines:

History makes men wise; /poetry, witty;
/mathematics, subtle; /science, deep; /philosophy,
grave; /logic and rhetoric, able to contend.

3. Record the following selections, speaking each as if you were directly addressing a real audience. Compare the pace of illustrative material with that of general, abstract statements.

a.

Close observation of an object discloses hidden principles of life and yields interesting implications. Homer is a case in point. After puzzling long about the charm of Homer, I once applied to a learned friend and said to him, "Can you tell me why Homer is so interesting? Why can't you and I write as he wrote? Why is it that his art was lost with him, and that today it is impossible for us to quicken such interest as he?" "Well," said my friend, "I have meditated on that a great deal, but it seems to me it comes to about this: Homer looked long at a thing. Why,"

said he, "do you know that if you should hold up your thumb and look at it long enough, you would find it immensely interesting?"³

b.

Great poets, great actors, and, I may add, all great copyists of Nature, in whatever art, beings gifted with fine imagination, with broad judgment, with exquisite tact, with a sure touch of taste, are the least sensitive of all creatures. They are too apt for too many things, too busy with observing, considering, and reproducing, to have their inmost hearts affected with any liveliness. To me such an one always has his portfolio spread before him and his pencil in his fingers.⁴

4. In rehearsing for your speech, practice once by speaking rather slowly your opening two or three sentences, your subject sentence, main heads, and conclusion; and move along your supporting ideas, especially specific illustrations, rather rapidly.

C. To experience variations in pitch

1. Read the following on a pitch level that is well above the middle of your range. Read with delicacy, lightness, and precision. (Record if possible.)

*November Night*⁵

Listen...

With faint dry sound,
Like steps of passing ghosts,
The leaves, frost-crisp'd, break from the trees
And fall.

—ADELAIDE CRAPSEY

³ From George H. Palmer's *The Glory of the Imperfect*; as adapted from W. M. Parrish, *Reading Aloud* (1941), p. 66.

⁴ From Diderot's *The Paradox of Acting*, adapted from Parrish, *Reading Aloud*, p. 125.

⁵ This and the following selection reprinted from *Verse*, by Adelaide Crapsey, by permission of Alfred A. Knopf, publishers. Copyright 1922 by Algernon S. Crapsey.

Triad

These be
 Three silent things:
 The falling snow . . . the hour
 Before the dawn . . . the mouth of one
 Just dead.

—ADELAIDE CRAPSEY

2. Study the following selection from Vachel Lindsay's *Congo* and read it with all the abandon you are capable of. Follow the author's directions for reading, and record if possible. Be sure to take the deep rolling bass on a pitch that is below your natural pitch level.

*The Congo*⁶

Fat black bucks in a wine-barrel room,
 Barrel-house kings, with feet unstable,
 Sagged and reeled and pounded on the table,
 Pounded on the table,
 Beat an empty barrel with the handle of a broom, A deep rolling
 Hard as they were able, bass.
 Boom, boom, BOOM,
 With a silk umbrella and the handle of a broom,
 Boomlay, boomlay, boomlay, BOOM.
 THEN I had religion, THEN I had a vision.
 I could not turn from their revel in derision.
 THEN I SAW THE CONGO, CREEPING More deliberate.
 THROUGH THE BLACK, Solemnly chanted.
 CUTTING THROUGH THE JUNGLE WITH
 A GOLDEN TRACK.
 Then along that river bank
 A thousand miles
 Tattooed cannibals danced in files;
 Then I heard the boom of the blood-lust song
 And a thigh-bone beating on a tin-pan gong.
 And "BLOOD" screamed the whistles and the fifes of the warriors,

⁶ From Vachel Lindsay's *The Congo*. By permission of The Macmillan Company, publishers.

"BLOOD" screamed the skull-faced, lean witch-doctors,

A rapidly piling climax of speed and racket.

"Whirl ye the deadly voo-doo rattle,

Harry the uplands,

Steal all the cattle,

Rattle-rattle, rattle-rattle,

Bing!

Boomlay, boomlay, boomlay, BOOM,"

A roaring, epic, rag-time tune

From the mouth of the Congo

To the Mountains of the Moon.

Death is an Elephant,

Torch-eyed and horrible,

Foam-flanked and terrible.

BOOM, steal the pygmies,

BOOM, kill the Arabs,

BOOM, kill the white men,

HOO, HOO, HOO.

Listen to the yell of Leopold's ghost

Burning in Hell for his hand-maimed host.

Hear how the demons chuckle and yell.

Cutting his hands off down in Hell.

Listen to the creepy proclamation,

Blown through the lairs of the forest-nation,

Blown past the white-ants' hill of clay,

Blown past the marsh where the butterflies play:—

"Be careful what you do,

Or Mumbo-Jumbo, god of the Congo,

And all of the other

Gods of the Congo,

Mumbo-Jumbo will hoo-doo you,

Mumbo-Jumbo will hoo-doo you,

Mumbo-Jumbo will hoo-doo you."

With a philosophic pause.

Shrilly and with a heavily accented metre.

Like the wind in the chimney.

All the O sounds very golden. Heavy accents very heavy. Light accents very light. Last line whispered.

—VACHEL LINDSAY

3. Study your recording of the selections in Exercises 1 and 2 above. Notice especially variations in pitch. What *caused* the variations—the ideas? emotions and feelings?

With the experience above in mind, what would you say of this advice to the speaker who desires the maximum inflection of which his voice is capable:

"The principal causes—nay, the sole causes—of vocal inflection are *wanting* to speak on a subject, wanting to speak to a particular audience on that subject, and wanting to make that subject intensely interesting to that audience. These causes give emotion, feeling, energy, force, and abandon to utterance."

IV. *To improve articulation and distinctness of enunciation*

- A. Practice speaking the words and sentences below, slowly at first with exaggerated distinctness and completeness; then increase the speed to that of normal utterance, retaining the sharpness of enunciation. Avoid such pronunciations as "enner" for *enter*, "lasswinner" for *last winter*, "paining" for *painting*, "represennative" for *representative*, "weller" for *welder*, "hunnert" for *hundred*, "grannit" for *granted*, and carefully avoid such telescoping as "gennally" for *generally*, "opportunny" for *opportunity*, "prolly" for *probably*, "maternal" for *material*.

accidentally	naturally	inequalities
adjustment	instances	slovenliness
constitutional	shortages	incidentally
representative	individually	acknowledgment
inter-American	appointed	in the morning
quantities	acquainted	one hundred twenty-five
sentences	plenty	articulatory
		prestidigitation
mountain	advantages	United States
		Government
hypotenuse	merchandise	anti-submarine gun
adjective	exorbitantly	sent out questionnaires
variety	opportunity	unexceptionable
obstacle	appropriated	coast guard cutter
certainty	seldom	international legion
ninety-six	laborer	library assignment
intramural	numerous	European nationalities
interrogatory	inadequately	officer of the day
noncombatant	experiences	the sacrifices that are
		necessary
frantically	definitely	let's go
it's wonderful	appointing	language
credit department	understand	take it for granted
customer	interrupt	particularly
heating	contact him	collect
St. Louis	wanting	collection

rental	planting	regularly
solicitor	last winter	generally
intermediate	swindler	materially
recognize	county	cardinal
under	approximately	meter reader
encountered	picture	accurately
encountering	interfere	similarly
directly	printing	deteriorate
welder	handling	invariably
welding	granted	company
gentleman	I can't decide	density
enterprise	I don't know	unscrupulous
twenty	didn't	coerce
penalty	wouldn't	political police
hundred	shouldn't	subsidy
statistics	couldn't	subsidiary
enter	subject	subsidization
interdepartmental	interesting	He plans to go into business in the near future.
emergency	supply service	created
circulation	environment	temperatures
coöperation	Washington	unhurriedly
accounting	equipment	potentialities
just going to get	regulations	managerial
believe	probably	employee

1. Distinctness of utterance in the relation of facts and in the recounting of acts presents difficulties which a competent speaker should be asked to overcome.
2. Some gentlemen now ask us to commit ourselves definitely to a kind of international understanding which probably will have to be tested before it is ultimately adopted.
3. Peter Piper picked a peck of pickled peppers, but actually he wasn't too particular or too industrious at tasks of this kind.
4. The microphone, like a good natured gentlewoman, will respond readily to reasonable demands, if it is spoken to in moderate and clear tones.
5. The candidates who are elected to serve as delegates to the Constitutional Convention will be expected to make suggestions and recommendations for the improvement of state, county, and municipal government.

6. A certain soap is said to be ninety-nine and forty-four one hundredths per cent pure.
 7. Where was it that we saw those technicolor pictures that presented the customs and tribal habits of the native inhabitants of Tahiti?
 8. Last winter, in the course of a particularly and accurately representative business interview, we saw the interesting statistics from a survey separately conducted and similarly reported by the Accounting Department.
 9. He didn't say he wouldn't, and he didn't say he couldn't or shouldn't, but he didn't.
- B. Write out sensible sentences using as many as possible of the words in the list above, and practice reading the sentences for completeness and accuracy of pronunciation.
- C. Practice the exercises and words below until you can do them quickly, easily, and distinctly. Repeat each exercise over in rapid succession. In the first exercises, pronounce the *sound* of the letter, not the name of the letter.

t — p — d — b

t — s — th (as in thin) — s — t

d — z — th (as in then) — z — d

ch — sh — zh — dzh (j)

facts, acts, discs, asked, ghosts, hosts, integral, statistics, statistician, ballistics, fists, twists, resists, mists, lists.

- D. Read the following passages with distinctness, accuracy, and speed.

1.

When I was a lad I served a term
 As office boy to an Attorney's firm.
 I cleaned the windows and I swept the floor,
 And I polished up the handle of the big front door.
 I polished up that handle so carefuller
 That now I am the Ruler of the Queen's Navee!

As office boy I made such a mark
 That they gave me the post of a junior clerk.
 I served the writs with a smile so bland,
 And I copied all the letters in a big round hand—
 I copied all the letters in a hand so free,
 That now I am the Ruler of the Queen's Navee!

I grew so rich that I was sent
 By a pocket borough into Parliament.
 I always voted at my party's call,
 And I never thought of thinking for myself at all.
 I thought so little, they rewarded me
 By making me the Ruler of the Queen's Navee!

Now landsmen all, whoever you may be,
 If you want to rise to the top of the tree,
 If your soul isn't fettered to an office stool,
 Be careful to be guided by this golden rule—
 Stick close to your desks and never go to sea,
 And you all may be Rulers of the Queen's Navee!
 —W. S. GILBERT, *H.M.S. Pinafore*

2.

I am the very model of a modern major general,
 I've information vegetable, animal, and mineral,
 I know the kings of England, and I quote the fights historical,
 From Marathon to Waterloo, in order categorical;
 I'm very well acquainted too with matters mathematical,
 I understand equations, both the simple and quadratical,
 About binomial theorem I'm teeming with a lot o' news,
 With many cheerful facts about the square of the hypotenuse.
 I'm very good at integral and differential calculus,
 I know the scientific names of beings animalculous;
 In short, in matters vegetable, animal, and mineral
 I am the very model of a modern major-general.

—W. S. GILBERT, *Pirates of Penzance*

3.

Oh! my name is John Wellington Wells,
 I'm a dealer in magic and spells,
 In blessings and curses
 And ever-filled purses,
 In prophecies, witches, and knells.

If you want a proud foe to "make tracks"—
 If you'd melt a rich uncle in wax—
 You've but to look in
 On our resident Djinn,
 Number seventy, Simmery Axel!

We've a first-class assortment of magic;
And for raising a posthumous shade
With effects that are comic or tragic,
There's no cheaper house in the trade.
Love-philtre—we've quantities of it;
And for knowledge if any one burns,
We keep an extremely small prophet, a prophet
Who brings us unbounded returns.

For he can prophesy
With a wink of his eye,
Peep with security
Into futurity,
Sum up your history,
Clear up a mystery,
Humour proclivity
For a nativity—for a nativity;
With mirrors so magical,
Tetrapods tragical,
Bogies spectacular,
Answers oracular,
Facts astronomical,
Solemn or comical,
And, if you want it, he
Makes a reduction on taking a quantity!
Oh!

If any one anything lacks,
He'll find it all ready in stacks,
If he'll only look in
On the resident Djinn,
Number seventy, Simmery Axe!
He can raise you hosts of ghosts,
And that without reflectors;
And creepy things with wings,
And gaunt and grisly spectres.
He can fill you crowds of shrouds,
And horrify you vastly;
He can rack your brains with chains,
And gibberings grim and ghastly!
(Repeat first two stanzas.)

—W. S. GILBERT, *The Sorcerer*

4.

Song—Don Alhambra

There lived a King, as I've been told,
In the wonder-working days of old,
When hearts were twice as good as gold,
And twenty times as mellow.
Good-temper triumphed in his face,
And in his heart he found a place
For all the erring human race
And every wretched fellow.

When he had Rhenish wine to drink
It made him very sad to think
That some, at junket or at jink,
Must be content with toddy.

He wished all men as rich as he
(And he was rich as rich could be),
So to the top of every tree
Promoted everybody.

Lord Chancellors were cheap as sprats,
And Bishops in their shovel hats
Were plentiful as tabby cats—
In point of fact, too many.
Ambassadors cropped up like hay,
Prime Ministers and such as they
Grew like asparagus in May,
And Dukes were three a penny.
On every side Field-Marshal gleamed,
Small beer were Lords-Lieutenant deemed,
With Admirals the ocean teemed
All round his wide dominions.

And Party Leaders you might meet
In twos and threes in every street
Maintaining, with no little heat,
Their various opinions.

That King although no one denies
His heart was of abnormal size,

Yet he'd have acted otherwise

 If he had been acuter.

The end is easily foretold,

When every blessed thing you hold

Is made of silver, or of gold,

 You long for simple pewter.

When you have nothing else to wear

But cloth of gold and satins rare,

For cloth of gold you cease to care—

 Up goes the price of shoddy.

In short, whoever you may be,

To this conclusion you'll agree,

When every one is sombodee,

 Then no one's anybody!

—W. S. GILBERT, *The Gondoliers*

SELECTIONS FOR READING ALOUD

1.

A Liberal Education

Suppose it were perfectly certain that the life and fortune of every one of us would, one day or other, depend upon his winning or losing a game of chess. Don't you think we should all consider it a primary duty to learn at least the names and the moves of the pieces; to have a notion of a gambit, and a keen eye for all the means of giving and getting out of a check? Do you not think we should look with a disapprobation amounting to scorn, upon a father who allowed his son, or the state which allowed its members, to grow up without knowing a pawn from a knight?

Yet it is a very plain and elementary truth, that the life, that the fortune, and the happiness of every one of us, and more or less, of those who are connected with us, do depend upon our knowing something of the rules of a game infinitely more difficult and complicated than chess. It is a game which has been played for untold ages, every man and woman of us being one of the two players in a game of his or her own. The chess-board is the world, the pieces are the phenomena of the universe, the rules of the game are what we call the laws of Nature. The

player on the other side is hidden from us. We know that his play is always fair, just, and patient. But also we know, to our cost, that he never overlooks a mistake, or makes the smallest allowance for ignorance. To the man who plays well, the highest stakes are paid, with that sort of overflowing generosity with which the strong shows delight in strength. And one who plays ill is checkmated—without haste, but without remorse.

Well, what I mean by a liberal Education is learning the rules of this mighty game. In other words, education is the instruction of the intellect in the laws of Nature, under which name I include not merely things and their forces, but men and their ways; and the fashioning of the affections and of the will into an earnest and loving desire to move in harmony with those laws. A man so educated, and no other, I conceive, has had a liberal Education, for he is, as completely as a man can be, in harmony with Nature.

Adapted from THOMAS HUXLEY

2.

The Four Freedoms

In the future days, which we seek to make secure, we look forward to a world founded upon four essential human freedoms.

The first is freedom of speech and expression everywhere in the world.

The second is freedom of every person to worship God in his own way everywhere in the world.

The third is freedom from want, which, translated into world terms, means economic understandings which will secure to every nation a healthy peacetime life for its inhabitants everywhere in the world.

The fourth is freedom from fear—which, translated into world terms, means a world-wide reduction of armaments to such a point and in such a thorough fashion that no nation will be in a position to commit an act of physical aggression against any neighbor—anywhere in the world.

That is no vision of a distant millennium. It is a definite basis for a kind of world attainable in our own time and generation. That kind of world is the very antithesis of the so-called new

order of tyranny which the dictators seek to create with the crash of a bomb.

To that new order we oppose the greater conception—the moral order. A good society is able to face schemes of world domination and foreign revolutions alike without fear.

Since the beginning of our American history we have been engaged in change—in a perpetual peaceful revolution—a revolution which goes on steadily, quietly adjusting itself to changing conditions—without the concentration camp or the quicklime in the ditch. The world order which we seek is the cooperation of free countries, working together in a friendly, civilized society.

This Nation has placed its destiny in the hands and heads and hearts of its millions of free men and women; and its faith in freedom under the guidance of God. Freedom means the supremacy of human rights everywhere. Our support goes to those who struggle to gain those rights or keep them. Our strength is in our unity of purpose.

To that high concept there can be no end save victory.

FRANKLIN D. ROOSEVELT

Excerpt from an address before a Joint Session
of the Houses of Congress,
January 6, 1941.

3.

From Lincoln's Second Inaugural Address

Neither party expected for the war, the magnitude, or the duration, which it has already attained. Neither anticipated that the *cause* of the conflict might cease with, or even before, the conflict itself should cease. Each looked for an easier triumph, and a result less fundamental and astounding. Both read the same Bible, and pray to the same God; and each invokes His aid against the other. It may seem strange that any men should dare to ask a just God's assistance in wringing their bread from the sweat of other men's faces; but let us judge not that we be not judged. The prayers of both could not be answered; that of neither has been answered fully. The Almighty has his own purposes. "Woe unto the world because of offences! for it must needs be that offences come; but woe to that man by whom the offence cometh!" If we shall suppose that American

Slavery is one of those offences which, in the providence of God, must needs come, but which, having continued through His appointed time, He now wills to remove, and that He gives to both North and South, this terrible war, as the woe due to those by whom the offence came, shall we discern therein any departure from those divine attributes which the believers in a Living God always ascribe to Him? Fondly do we hope—ferently do we pray—that this mighty scourge of war may speedily pass away. Yet, if God wills that it continue, until all the wealth piled by the bond-man's two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn with the lash, shall be paid by another drawn with the sword, as was said three thousand years ago, so still it must be said "the judgments of the Lord, are true and righteous altogether."

With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle, and for his widow, and his orphan—to do all which may achieve and cherish a just and lasting peace, among ourselves, and with all nations.

4.

The Prodigal Son

And he said, A certain man had two sons: And the younger of them said to his father, Father, give me the portion of goods that falleth to me. And he divided unto them his living. And not many days after the younger son gathered all together, and took his journey into a far country, and there wasted his substance with riotous living.

And when he had spent all, there arose a mighty famine in that land; and he began to be in want. And he went and joined himself to a citizen of that country; and he sent him into his fields to feed swine. And he would fain have filled his belly with the husks that the swine did eat: and no man gave unto him. And when he came to himself, he said, How many hired servants of my father's have bread enough and to spare, and I perish with hunger! I will arise and go to my father, and will say unto him, Father, I have sinned against heaven, and before thee. And am no more worthy to be called thy son: make me as one of thy hired servants. And he rose, and came to his father.

But when he was yet a great way off, his father saw him, and had compassion, and ran, and fell on his neck, and kissed him. And the son said unto him, Father, I have sinned against heaven, and in thy sight, and am no more worthy to be called thy son. But the father said to his servants, Bring forth the best robe, and put it on him; and put a ring on his hand, and shoes on his feet: And bring hither the fatted calf, and kill it; and let us eat, and be merry: For this my son was dead, and is alive again; he was lost, and is found. And they began to be merry.

Now his elder son was in the field: and as he came and drew nigh to the house, he heard musick and dancing. And he called one of the servants, and asked what these things meant. And he said unto him, Thy brother is come; and thy father hath killed the fatted calf, because he hath received him safe and sound. And he was angry, and would not go in: therefore came his father out, and intreated him. And he answering said to his father, Lo, these many years do I serve thee, neither transgressed I at any time thy commandment: and yet thou never gavest me a kid, that I might make merry with my friends: But as soon as this thy son was come, which hath devoured thy living with harlots, thou hast killed for him the fatted calf. And he said unto him, Son, thou art ever with me, and all that I have is thine. It was meet that we should make merry, and be glad: for this thy brother was dead, and is alive again; and was lost, and is found.

THE BIBLE, Luke 15: 11-32.

5.

Wouter Van Twiller

The renowned Wouter (or Walter) Van Twiller was descended from a long line of Dutch burgomasters, who had successively dozed away their lives, and grown fat upon the bench of magistracy in Rotterdam; and who had comported themselves with such singular wisdom and propriety, that they were never either heard or talked of—which, next to being universally applauded, should be the object of ambition of all magistrates and rulers. There are two opposite ways by which some men make a figure in the world: one, by talking faster than they think, and the other, by holding their tongues and not thinking at all. By the first, many a smatterer acquires the reputation of

a man of quick parts; by the other, many a dunderpate, like the owl, the stupidest of birds, comes to be considered the very type of wisdom. This, by the way, is a casual remark, which I would not, for the universe, have it thought I apply to Governor Van Twiller.

It is true he was a man shut up within himself, like an oyster, and rarely spoke, except in monosyllables; but then it was allowed he seldom said a foolish thing. So invincible was his gravity that he was never known to laugh or even to smile through the whole course of a long and prosperous life. Nay, if a joke were uttered in his presence, that set light-minded hearers in a roar, it was observed to throw him into a state of perplexity. Sometimes he would deign to inquire into the matter, and when, after much explanation, the joke was made as plain as a pike-staff, he would continue to smoke his pipe in silence, and at length, knocking out the ashes, would exclaim, "Well! I see nothing in all that to laugh about."

With all his reflective habits, he never made up his mind on a subject. His adherents accounted for this by the astonishing magnitude of his ideas. He conceived every subject on so grand a scale that he had not room in his head to turn it over and examine both sides of it. Certain it is, that, if any matter were propounded to him on which ordinary mortals would rashly determine at first glance, he would put on a vague, mysterious look, shake his capacious head, smoke some time in profound silence, and at length observe, that "he had his doubts about the matter"; which gained him the reputation of a man slow of belief and not easily imposed upon....

The person of this illustrious old gentleman was formed and proportioned, as though it had been moulded by the hands of some cunning Dutch statuary, as a model of majesty and lordly grandeur. He was exactly five feet six inches in height, and six feet five inches in circumference. His head was a perfect sphere, and of such stupendous dimensions, that dame Nature, with all her sex's ingenuity, would have been puzzled to construct a neck capable of supporting it; wherefore she wisely declined the attempt, and settled it firmly on the top of his backbone, just between the shoulders. His body was oblong and particularly capacious at bottom; which was wisely ordered by Providence, seeing that he was a man of sedentary habits, and very averse to the idle labor of walking. His legs were short, but sturdy

in proportion to the weight they had to sustain; so that when erect he had not a little the appearance of a beer-barrel on skids. His face, that infallible index of the mind, presented a vast expanse, unfurrowed by any of those lines and angles which disfigure the human countenance with what is termed expression. Two small gray eyes twinkled feebly in the midst, like two stars of lesser magnitude in a hazy firmament, and his full-red cheeks, which seemed to have taken toll of everything that went into his mouth, were curiously mottled and streaked with dusty red, like a spitzenberg apple.

His habits were as regular as his person. He daily took his four stated meals, appropriating exactly an hour to each; he smoked and doubted eight hours, and he slept the remaining twelve of the four-and-twenty. Such was the renowned Wouter Van Twiller,—a true philosopher, for his mind was either elevated above, or tranquilly settled below, the cares and perplexities of this world. He had lived in it for years, without feeling the least curiosity to know whether the sun revolved round it, or it round the sun; and he had watched, for at least half a century, the smoke curling from his pipe to the ceiling, without once troubling his head with any of those numerous theories by which a philosopher would have perplexed his brain, in accounting for its rising above the surrounding atmosphere.

In his council he presided with great state and solemnity. He sat in a huge chair of solid oak, hewn in the celebrated forest of the Hague, fabricated by an experienced timmerman of Amsterdam, and curiously carved about the arms and feet, into exact imitations of gigantic eagle's claws. Instead of a sceptre, he swayed a long Turkish pipe, wrought with jasmin and amber which had been presented to a stadtholder of Holland at the conclusion of a treaty with one of the petty Barbary powers. In this stately chair would he sit, and this magnificent pipe would he smoke, shaking his right knee with a constant motion, and fixing his eye for hours together upon a little print of Amsterdam, which hung in a black frame against the opposite wall of the council-chamber. Nay, it has even been said, that when any deliberation of extraordinary length and intricacy was on the carpet, the renowned Wouter would shut his eyes for full two hours at a time, that he might not be disturbed by external objects; and at such times the internal commotion of his mind was evinced by certain regular guttural sounds, which his ad-

mirers declared were merely the noise of conflict, made by his contending doubts and opinions.

WASHINGTON IRVING, *Knickerbocker's History of New York*

REFERENCES

The student who is interested in knowing more about his vocal mechanism and how to handle it may wish to consult the following sources:

- A. For knowledge about voice and pronunciation and for some exercises for practice:

G. W. Gray and C. M. Wise, *The Bases of Speech* (1934), Chs. III, IV; or *Foundations of Speech*, ed. J. M. O'Neill (1941), Chs. III, VI, IX; or Grant Fairbanks, *Voice and Articulation Drill Book* (1940).

- B. For exercises in pronunciation:

V. Anderson, *Training the Speaking Voice* (1942).

W. N. Brigance and Florence M. Henderson, *A Drill Manual for Improving Speech* (1939).

F. L. D. Holmes, *A Handbook of Voice and Diction* (1940).

Helen L. Ogg, and R. K. Immel, *Speech Improvement* (1937).

C. R. Van Dusen, *Training the Voice for Speech* (1943).

CHAPTER 9

Supporting Material

Ordinarily a speaker wishes his audience to listen and to understand. People will listen if a speech is interesting, and they will understand if it is clear. The speaker cannot shift the blame for lack of clarity or for dullness. If he is not understood or if he is not listened to, the fault is ordinarily *his*. If, however, a speaker has something of real consequence to say, and if he applies to his presentation the principles of clarity in composition, he has gone a long way towards being interesting. If he sees clearly, his audience has a chance to see clearly.

BASIC REQUIREMENTS OF CLEARNESS

1. The basic requirement for clearness in a speech is *that the speaker be completely clear in his own mind*. It is not enough that he be full of his subject. He must know precisely what his *purpose* is, and he must be vividly aware of just what he means—both in his main proposition and also step by step and detail by detail.

Public speaking may be thought of as *applied* thinking, and the thinking must be *completed* before it is applied. Speakers sometimes seem to have a general sense of what they are driving at and an approximate notion of the course which they are going to follow, without having worked out their ideas clearly ahead of time. The projector and screen are set up, the slides are in boxes in the cupboard, but the selection and arranging of the slides and the focusing of the

projector are left for the audience to watch. The result may be curious, but it is usually not clear.

2. The second basic requirement of clearness is effective supporting material—especially informative detail. Neither the speaker as an investigator nor his audience as listeners can understand generalities.

THE GENERAL METHOD OF SECURING CLEARNESS

How can one be clear to others? Again we must remind the beginning speaker that he cannot expect to attain ease and certainty in delivery and presentation unless his mind is so clear that he does not have to recall ideas by an effort of memory. The method by which he will become clear in his own mind and by which he will be guided in presenting ideas clearly to others is this: *Bring the new and strange into touch with his own experience and understanding and into touch with the experience and knowledge of his hearers.* Know what your audience knows, and start from there. We learn only by relating new information, new ideas, new impressions to what we already know. In general each new piece of information and each additional detail which a speaker offers should be firmly attached to something which his audience already knows—either what it knew to start with, or what the speaker has already said. Nothing is gained by assuming knowledge in an audience which it doesn't have, no matter how elementary that knowledge may be, if it is essential to an understanding of what the speaker wishes to say. It is necessary under some circumstances to seem to be reminding your audience, to be refreshing their memories upon matters which, the chances are, they never knew better than vaguely, if at all.

EXAMPLE: In beginning to explain the slide rule, about which you are fairly sure that your audience doesn't know much, you

might say: "You are all more or less acquainted with slide rules. You've seen them sticking out of engineers' back pockets and you have seen them used for quick calculations. If you are in the condition I was in until recently, however, you are not entirely clear about how the slide rule works or about the principle upon which it is based. Now, you remember that when you studied trigonometry, you learned to use logarithms . . . etc."

The specific methods of gaining clarity with which we are now concerned are ways and means of associating the new with the old and the strange with the familiar.

SUPPORTING MATERIALS AND THEIR USES

In Chapter 2 we have defined what we mean by *supporting material* and we discussed briefly four kinds: information, example, comparison and contrast, and testimony. Here we will extend our discussion to cover more fully those kinds and others.

A. Factual Information

There can be no substitute for factual *information* in a speech intended to inform, and most speeches to influence thought or conduct and even to amuse will be the better for providing the audience with information. The speaker, of course, must still seek out the sources of the information he wishes, and he must go to the trouble of reading and absorbing the facts, but librarians, commercial consultants, informed friends, and even teachers are usually ready to help him find what he wants. Review once more the suggestions in Chapter 4 for the finding of information.

Failure to provide sufficient information in sufficient detail is usually attributable to one or both of two causes. Either the speaker has not seen to it that he himself *knew enough* to be able to inform his audience adequately, or he has chosen to talk on a subject which was too large to be

handled in the length of time available. The first offense, under most circumstances, is an affront to the audience and is inexcusable. The second is an error of judgment, the avoiding of which we have remarked upon in the chapter on "Selecting the Subject." If a speaker hasn't time to say enough on all the points he proposes to discuss, he had better leave out some of the points. If a matter cannot be explained fully enough to be clear, it is better not to make the attempt at all.

Statistics and expression in language. Since factual information often involves figures and statistics, the handling of statistics clearly and vividly is a special knack which the expository speaker must cultivate. He must take care to make his figures and his statistical information significant and understandable to his listeners.

A speaker soon learns from careful observation that audiences are likely to be confused by detailed statistics and to find it very difficult to retain large quantities of exact figures vividly in their minds. Hence, whenever minute details are not necessary, speakers should deal in approximate figures and round numbers. Unless the difference between 974,232 and 974,251 is vital to your point, say "over 974,000." Remember, it is the *idea* you are trying to support, not your ability to count. For example, the current standing of the national debt must be expressed down to the last dollar and cent for the bookkeepers of the United States Treasury. For most purposes, however, a statement of the national debt to the nearest million, or probably to the nearest billion, would be quite sufficient. Very often when a speaker announces some astronomical monetary figure down to the last cent, he does it for humorous purposes in order to ridicule the figure or the persons responsible for the figure, and, whether the intention is ridicule or not, the result is humorous. Furthermore, do not use the glib statement that "statistics show . . .," unless you are prepared to tell what

statistics, when and by whom collected, and for what purpose.

The figure of .0017 of an inch for the tolerance in a bearing in an airplane engine is a very exact figure and is a very important figure for the aeronautical engineer. For the general popular audience, however, a tolerance of .0017 of an inch is a very small tolerance, but is not distinguishable in their minds from a tolerance of .0016 or from one of .0018 or .0019. Hence, an approximate figure of one five-hundredth of an inch would be considerably easier to remember and quite as useful as a more exact figure.

This sort of advice frequently scandalizes the inexperienced technical student or engineer. He likes to think of himself and his profession as extremely exact and as dealing with precise information. What he gradually learns, however, is that an approximation to the truth is often understandable where his minutely exact information would have no significance for his audience. Hence, if he is to inform his audience at all, he must often be content, not with erroneous information and erroneous impressions, but with *reasonably* exact and *sufficiently* accurate impressions. The alternative is no impression except that the speaker is a complicated and well-informed fellow, which is not the *main* idea which the speaker wishes to convey!

In presenting figures and mathematical information the speaker should be sure that his audience has standards of comparison for judging the significance of the information. To say, for example, that the average grade in this class in public speaking is 78 may be quite true and exact. For the members of the class to appreciate the significance of that average, they need to know what the average grade in such classes usually is. If the average grade is usually 71, then this class is a good class. If the grade is 89, then this class is a poor class. If an audience is informed that the armament of a destroyer consists of ten 5" guns and that the destroyer

has a speed of 30 knots, the audience is in no position to understand the significance of that information unless it knows the number and size of the guns on corvettes or on cruisers or on submarines, and it ordinarily will have no notion of whether 30 knots is a fast speed or a slow speed unless it knows, for example, that the ordinary freighter usually travels at a speed of 7 to 10 knots and that the fastest ships afloat can rarely attain a speed greater than 40 knots.

Similarly the ability of the ordinary person to visualize size and dimensions from the mere linear or cubic dimensions is rare. Hence, if a new building is said to be 500 feet high, the audience may be quite ready to believe the statement but may be unimpressed until it is told that 500 feet means 45 stories, or unless the speaker says, for example, that were this building laid on its side it would reach half-way across the campus. *Concrete comparisons to standards with which the audience is familiar are indispensable devices for securing clarity.* The speaker who most successfully provides his audience with information is not the speaker who exposes his audience to the largest quantity of information in a specific length of time, but the one who makes a reasonable amount of information *vivid* and *significant* to his listeners. If he can be vivid, he gives strength and intensity to his ideas and thus controls the perception and understanding of his audience; if he can be significant, he is associating the new with the familiar and thus promotes attention and understanding.

B. Definition

One of the great methods of securing understanding is by definition. Without its aid, precision of thought and communication would be almost impossible. It is especially useful with two classes of words and ideas: (1) familiar, abstract words and ideas whose meaning is fuzzy; (2) strange words which at first inspection have no meaning.

1. Perhaps the words which baffle us most are those we often use roughly and loosely; they are familiar as words, but their exact meaning, when we ponder about it, eludes us. They are words like *mind*, *democracy*, *melancholy*, *sorrow*, *understand*, *philosophy*, *art*, *beautiful*, *duty*, *fairness*, *virtue*, *right*, *wrong*, *good*, and *expedient*.

Words of the fuzzy-familiar type fall into two main classes: (a) those that try to point out an abstract relationship between ideas, and (b) those that look and sound intellectual but turn out to have only a broad emotional reference.

a. The meaning of a concrete word or phrase, of course, is easy to get. Take *book*, for example. What it refers to is an object that we can see and touch; it may even refer to *this* book. On the other hand, the abstract word points out some relationship; it cannot refer to a real object or thing unless we make it do so through definition. Indeed, definition itself may be defined as the process of giving words and ideas precise and concrete reference. *Meaning* is what a word refers to or stands for, and words can refer to a precise and definite relationship no matter how abstract. But the trouble with most of the fuzzy-familiar words and ideas is that their precise relationship has not been recognized and stated precisely. By using definition we can take the fuzziness out of the vague and indefinite idea.

b. Many words we use loosely because we think we are referring to a definite object or precise relationship when in reality we are only responding emotionally; we confuse the intellectual and emotional meanings. Most of the *ism*-words represent this kind of confusion, e.g., *Communism*, *Americanism*, *fanaticism*, *jingoism*, *bossism*, etc. So do words like *beauty*, *sentimental*, *modish*, *hoodlum*, *villain*, *saint*, *martyr*, *lovely*, *divine*. When we say "That's beautiful," or "That's lovely," probably all

we mean at bottom is, "That's something I like." If we meant more than this we would be able to explain just why the object was beautiful; and indeed the careful expository speaker would do so. Similarly, when we assert, "That's un-American," "That's Communistic," or "He's a villain," we often mean no more than "That's something I don't like—don't approve of." Such emotionally-charged words an honest, responsible speaker will avoid, or he will define them accurately.

2. The strange words we encounter present no real problem, because they are so strange that we derive no meaning at all. Perhaps you have not encountered *teleological*, *anthropomorphic*, or *social facilitation*; accordingly, if they are to have any meaning you must look up their definitions. Many technical words from specialized fields of work and study are strange. They may be new to the speaker who reads and investigates, and they will almost certainly be strange to a popular audience, even to a college class.

Definition, then, is absolutely essential if a speaker is to make his meaning clear and precise.

THE SPECIAL METHODS OF DEFINITION

1. **Definition by synonym.** This is the method employed most often by the dictionary. *Aversion*, for example, means dislike. Thus a strange or somewhat unused word gets light by being associated with a more familiar and better understood word. A synonym, however, seldom means exactly the same thing as the other word. It usually requires the total effect of several synonyms to produce a useful definition. Synonyms are useless, of course, unless they are words whose meaning the audience knows.

2. **Definition by classification.** As useful as synonyms sometimes are, they are rarely exact enough to secure the utmost clarity. Greater exactness can be obtained through *classification* and *differentiation*. This method consists (1) of putting

the new word or idea into its logical class and (2) of taking it out of its class by specifying how it differs from its class. Man, for example, is often described as a rational animal, and this definition (1) puts man in the class of animals, and (2) differentiates him from other animals by specifying that he is rational.

If this method of definition is to be used well, a speaker must respect certain conditions.

a. The class word or class idea into which the strange word is put must be familiar and readily grasped by the audience.

b. The speaker must know a good deal about the class word. He must, for instance, know much about animals, the various kinds and species, as well as about man. Otherwise he is unable to distinguish man from other animals. The essence of this method of definition consists in pointing out the distinguishing *peculiarities* of the idea under observation, and peculiarities do not lie on the surface of things. Think about your best friend for a moment, and then face this question squarely: How would you *distinguish* his character from that of all other people you know? This, indeed, would be your major problem in analysis if you were to undertake an informative speech about some personality.

A definition which classifies and differentiates is often useful, as we shall see, as the governing idea or subject sentence of an expository speech.

3. **Definition by etymology.** Sometimes a word may be illuminated by tracing it back to its origin or derivation. The origin may go back to a primitive root word or syllable in another language, as *etymology* is derived from a Greek word *etymos*, meaning "real" or "true," and *logos*, meaning "word," "thought," or "speech." Hence, definition by etymology explains by drawing upon the "true" or original meaning of a word. The origin of a word may merely go back to a

primitive word within the same language. *Fallow* (in our expression "fallow land") is apparently derived from an Anglo-Saxon word that was closely related to *feal*, meaning "harrow"; from this it is an easy, vivid step to fallow land: land that is plowed and harrowed, but left unseeded. The etymology of *definition* itself signifies "being limited" or "laying down a boundary."

It must be observed that definition by etymology is virtually useless if the meaning of the original form of the word is strange to the hearer. Would the city dweller, for instance, be helped by having *fallow* related to *harrow*?

4. **Definition by negation.** This way of definition simply tells what a word or idea does not mean. If one were to explain what he meant by *rational* in the short definition of man above, he might try to exclude from the word special meanings that do not belong in the particular context. For example:

When I refer to man as a *rational* being, I do not mean that he is distinguished from other animals because of his ability to reason, for some animals often behave as if they could reason—at least they *learn*, and learning often calls for reasoning. Nor do I mean to set man off from animals because he can generalize and discover principles, for the dog will show much "generalizing" behavior, based on analogy, when he stops chasing skunks. He may have chased two or three with unfortunate results; so he "reasons" that all skunks will give him pain, and he keeps his distance thereafter. No, man is not rational, in contrast to other animals, if we mean only that he learns, reasons, and generalizes.

Besides the use of negation as helping to explain a word, a speaker frequently finds it applicable in explaining the purpose of his speech, particularly when he feels that his purpose may be misunderstood. One student, who talked on the process of flue-curing tobacco, felt that his audience might be led to think he was to deal with other ways of curing the weed and of the steps in production that immedi-

ately preceded and succeeded the process, and gave emphasis to his special purpose somewhat as follows:

Perhaps I should say that I am going to speak only about flue-curing tobacco. Interesting as the process of sun-curing tobacco is, I am not concerned with it now. Furthermore, we shall assume that the tobacco has been harvested and has been brought to the flue shed ready for hanging. Also, we shall stop with the process as soon as the curing has been finished, and the tobacco is ready to be taken down and carried to market.

As in all methods of definition, negation is effective only if what is ruled out is familiar and understood by the audience. Otherwise, the excluded meanings each have to be defined, with the result that time is lost and complexity and confusion are introduced. The first example above would suffer somewhat in this respect if it were intended for a group of freshman; but for juniors, many of them with some background of psychology, it might be acceptable as it stands.

5. Definition by illustration. This way of definition is almost self-evident; it consists merely in taking the idea or word to be defined and bringing it down to a specific case.

The illustration may be an actual happening, or it might be presented as a hypothetical case. We shall use here an illustration of each and thus be defining each by the method of illustration. A young speaker was criticizing the use of the filibuster in the U. S. Senate during the days of Huey Long. First he defined the filibuster, pretty much in Webster's words, as "delaying tactics employed in parliamentary debate and usually involving long speeches on subjects irrelevant to the debate." He continued, "If you want a fine illustration of filibustering, you have only to look at Huey Long's performance for the past three days in the Senate. He's supposed to be debating the poll tax, but for the past three days he has been talking continuously and has been

doing anything but discussing the question. He has read at length from the Bible, and only yesterday he spent part of his time reading recipes for pot liquor." This speaker drew upon an actual event for his illustration.

Another speaker in an intercollegiate debate used a hypothetical illustration to make clear what can happen in the Senate under its rule permitting unlimited discussion:

You are all members of some organization—your literary society, your lodge, your farm club, your church, your young people's society. Now, as you know, such an organization holds a business meeting once in a while—called a deliberative meeting. If you were governed by the present Senate rules, it would be possible for any member of the organization to stand up and talk just as long as he wanted to on any motion that was brought before the house. In fact, he would not have to talk straight to the point all the time, either. He could start off by making it appear that he was going to talk about a certain point involved in the motion, and then he could say or read anything he pleased. He could recite poetry, or read a novel, or give a lot of dry statistics from some departmental report a hundred years old. He could do anything he pleased to kill time, and the rest of the members would have to let him keep right on for at least two days and perhaps much longer unless they could get two-thirds of the members together to put through a device for stopping him. Of course, you would not all have to listen to him, for you could go out and eat and sleep and do anything you pleased. But, in the meeting, that member would have the floor, and nobody could take it away from him.

6. Definition by context. Occasionally an idea cannot be defined by the methods of definition above; it cannot be pinned down to the point of precise classification, illustration, and synonym. Then we may attempt to define by locating or placing it in its appropriate surroundings; and the region, climate, or context in which it occurs to some extent illuminates it. The scientist would say that this amounts to fixing the limits or boundaries of an object or idea. For instance, if one did not have the actual colors to display as a visual illustration, he might in part indicate what he meant by a green-yellow hue, by telling his hearers

that it lay in the region of the spectrum between green and yellow, and that if one's eye traveled slowly from green to yellow he would perceive in this order: (1) green, (2) yellow-green, (3) green-yellow, and (4) yellow. Green-yellow, then, is predominately yellow with a touch of green. Or, if you were indicating what kind of scholar your roommate was, you might say that he is in the upper third of his class, that the upper third takes in 67 students, and that he is number 60. Notice below how George Herbert Palmer illuminates the notion of "observe" by stating that it partly involves penetration and partly concentrated attention that yields interest and knowledge:

The first rule of study is *observe*. A simple matter—one, I dare say, which it will seem to you difficult not to follow. You have a pair of eyes; how can you fail to observe? Ah, but eyes can only look; that is not observing. You want to observe, not to look only. You want to penetrate into things, to find out what is there. There is nothing on earth which, when observed, is not of enormous interest. You cannot find anything so destitute of the principles of life that, when you come to study it, it will not disclose those principles to you. But it makes all the difference whether you do thus observe, whether you are willing to hold your attention to the thing in hand and see what it contains.

C. Examples

The use of concrete examples can hardly be overrated as a source of clearness in a speech. In Chapter 2 we have emphasized the importance of examples as supporting material, and have described them as to length (the specific instance and the detailed illustration) and as to kind (real or fictitious). If in his first speeches the speaker has limited himself to a few ideas illustrated in various ways, he will have developed a habit fundamental to his success. To be a ready and resourceful speaker, he must build up a store of ideas and an even greater store of examples for their clarification.

In no part of his speech composition does the speaker need to keep closer in touch with his audience than in his examples. In the informative speech, in particular, he needs to plan carefully for two kinds of examples: the *verbal*, i.e., the illustration that is communicated through language; and the *pictorial* example, i.e., pictures, charts, diagrams, and models.

The following principles should control the selection of both the verbal and the pictorial example:

1. *Examples should reinforce, clarify, or make vivid those ideas in the speech which need reinforcement.* You may relate good stories and interesting incidents, but they are not good examples unless they focus attention on the main ideas which you wish your audience to remember. Examples, especially good illustrations, are the longest-lived reminders of the ideas in a speech. Hence it is very desirable that your examples become securely attached to the ideas which you wish your audience to remember and that they do not magnify minor or irrelevant points into matters of major consequence. Strained or forced connection between example and idea works always to the disadvantage of the idea. Hauling in examples, or forcing them into a bad fit, will more often puzzle than satisfy an audience. It bespeaks a poverty of imagination in the speaker.

2. *There should be sufficient number and variety in the examples used to clarify an important idea so that some one or more of them will touch the experience of each member of the audience.* Examples drawn from country life will strike the imaginations of some members of a general audience; those drawn from city life, others. Examples from mechanics and science will help clarify ideas for some kinds of persons; those from business will appeal to others. Very few examples will be equally effective with all the persons found in general audiences. The wise speaker, therefore, will know as much as he can about the experience of his audience,

and will choose his examples to fit the main areas of that experience. As we said in Chapter 2, there is no value in examples which mean less to the audience than the ideas to be exemplified.

3. *Examples should be complete enough to be clear, but they should not be overdrawn or overloaded with detail.* Here again the knowledge and experience which the audience contributes to your example should determine the extent of development which is necessary. If you wish to illustrate the poverty and rigors of life for certain persons in the "Dust Bowl," you may wish to cite as an example the earthen huts, partly underground and partly above ground, in which many people live. For those persons who have never ridden through western Kansas, Nebraska, or the Dakotas, your description of these huts will have to be given in some detail, but even for such persons a protracted description of your trip to and from one of these huts and the exact day of the week and hour of the day when you made your visit (possibly with some parenthetical self-correction such as "No, I believe that it wasn't Wednesday, the third; I think it was Thursday, the fifth") will prove confusing and distracting, if not hopelessly boring.

As in the *selection* of examples you should direct the audience's attention only to the main ideas, so in the *development* of an example you should avoid the use of details which will attract the audience's interest to the details themselves at the expense of the whole example. It is very easy to let irrelevancies or distracting items slip in, but, no matter how picturesque and attractive, they should be eliminated or avoided whenever possible.

On the other hand, the omission of vital details in the development of an illustration, as in the presentation of information, may nullify the effectiveness of the example. Do not ignore a look of puzzlement or confusion on the faces of your audience.

4. *Examples should be developed in a plausible order.* No detail should be introduced before its proper place in the structure, and none should be delayed beyond the point where it fits the story. *Imagination is picture-forming, and the pictures will be formed* once you have set the audience's imagination working, whether you provide the ingredients or not. Hence, if you do not provide details at the proper time, the audience will invent its own details, which may not be the ones you wanted. Very seldom can repair work be done by you afterwards, no matter how often you say, "By the way, this house I am speaking of was built on sand." The audience already has it built on granite, and there it will stand. Remember! you have the picture already formed for yourself; so any details you mention, in whatever order, will seem satisfactory to *you*. But your audience has to form its image as well as it can from what you suggest or fail to suggest, in the order in which you suggest it.

5. *Examples must be appropriate to the content of the speech, its purpose, and the occasion.* Within very wide limits examples may properly be drawn from any areas of common knowledge or common experience. A speaker should exercise care, however, that in his choice of examples he doesn't depart widely from the tone and spirit which the occasion demands and his purpose requires. Extreme cases may easily be cited. In a speech honoring Washington's Birthday, it would seem incongruous for a speaker to couple Washington's conduct at Valley Forge with Benedict Arnold's at Quebec in illustration of the various kinds of courage evinced by a great hero. It is impossible to lay down rules for good sense and tact in choosing examples, but inexperienced speakers should err on the side of caution.

6. *Examples must not offend the audience's sense of the proper and fitting.* Many examples which seem proper to the subject and the occasion may offend a particular audience or may seem to that audience unbecoming a particular

speaker. An audience composed largely of churchgoers may be antagonized by an illustration from a lay speaker suggesting the liability of the clergy to err; yet that same audience would probably take no offense at the same example used by a clergyman. The trouble with the example would not be that it did not exemplify the speaker's idea, but that it raised distracting and competing ideas in the listeners. It has long been our practice to discourage college students, speaking before audiences of business men, from choosing their examples, however pat, from those areas of business about which they themselves will seem too young and inexperienced to know anything. The natural response of those audiences would not be, "I see the point; he hits the nail on the head," but, "What does that youngster know about business?" You cannot expect your listeners to get your point if you get them thinking about your *choice* of examples.

7. *Examples must be true to their own subject matter.* A speaker must be sure of his ground in his examples. If he chooses examples from history or tradition familiar to his audience, he must get the facts right or he will discredit himself and his example. Furthermore, he must get the facts right as the audience knows them, whether (in the strictest sense) the audience is right or wrong. If he offers an example from baseball to an audience of average American sports fans, he cannot afford to name the wrong players or use the wrong term, no matter how unimportant these facts may be to the general accuracy of the example. Whenever a speaker appeals to the experience of his audience, he declares openly that he knows that experience. He had better not be wrong.

D. Visual Aids to Clearness

The use of exhibits, samples, models, charts, maps, diagrams, graphs, and pictures may be a very valuable source

of clearness in almost any speech, and may arouse, also, a great deal of interest.

One fundamental bit of advice the student speaker should take to heart is this: If your speech can make use of an object that can be shown directly to the audience, be sure to produce it. Obviously if the object itself can be presented to the audience a clearer idea of it and its function is possible than would ordinarily come from descriptive words alone. When, therefore, the object itself or samples can be shown to the audience conveniently, the speaker is wise to do so. Produce and use the driver or iron if you are to explain how to develop a good golf swing; produce the match box if you are to explain how match boxes are made. If the object itself, however, is too big or too inaccessible or too small, models, pictures, diagrams, may be used instead.

Although potentially very helpful to explanation, visual aids are often misused or inadequately used so that they not only do not promote clarity, but actually confuse an audience. The following *do's* and *don'ts* should be carefully observed by any speaker employing the assistance of visual aids.

Preparation and planning for the use of such aids should be done carefully ahead of time and the speaker should be sure that he knows exactly what he is going to use his pictures, charts, or models for, and just how and when he is going to use them. He should be thoroughly familiar with them himself so that he will not distract or confuse his audience by shuffling among his exhibits or by hunting for what he wishes to point out. If he plans to make a drawing or drawings on the blackboard (or on paper or cardboard or some other surface) he should practice his drawing beforehand so that he will draw just what he wishes and not have to interrupt himself by rubbing out and erasing or altering his diagrams, and so that his drawing will not be so poor and unrealistic as to amuse or baffle his audience.

Visual aids should be big enough so that all the members of the audience can see clearly what they are intended to see. The speaker who has to say, "I don't know whether you can see this, but right here . . .," might as well not use the chart or object at all.

Unnecessary detail in visual aids like unnecessary detail in verbal description causes confusion. Therefore, a chart or diagram ought to contain only those elements which are necessary, even though a complete picture might contain many more details. The presence of unexplained detail to which the speaker makes no reference distracts an audience by leaving them guessing about what the additional portions signify.

In using the blackboard, most people not accustomed to writing on blackboards write and draw too small and too lightly. Write and make drawings bigger than necessary rather than take a chance on vagueness or invisibility.

The speaker should be very careful not to stand between his audience and his exhibit. This is common sense, but it is the rule most frequently violated by inexperienced speakers.

The speaker should remember that he is addressing his audience, not his models or his diagrams. When he needs to make a specific reference, he should look at his model or diagram, point at the item which he wishes to call attention to, and then turn to his audience for his explanation.

Pictures and samples should almost never be passed around among an audience unless these pictures or samples are all the same. Such passing around diverts attention from what the speaker is saying at the moment. The whole audience should be able to attend at one time to any visual aids which are used.

So far as practicable, visual aids should not be displayed before they are to be used and they should be removed or covered up if possible after the speaker has finished using them; otherwise their presence will inevitably distract.

E. Comparison and Contrast

Most of what has been said of the use of examples also holds for the use of comparisons and contrasts. Like examples, they appeal to the imagination of the listener and, therefore, make vivid and lasting impressions for the clarification of the ideas being supported. Comparison and contrast deal with similarities and dissimilarities, the former placing emphasis on the likenesses between ideas or objects, the latter giving emphasis to the unlikenesses. Both bring together the new and old and thus bring the strange within the realm of the familiar.

Comparisons should not be far-fetched. In literal comparisons especially there should be as many elements of likeness between the things being compared as possible; above all, the essential elements should be plausibly similar. In discussing the problems of river valley development and flood control, for example, it would be better to compare the Tennessee River with the Red River or the Arkansas or the Missouri, rather than with the Connecticut River, the Susquehanna, or the Potomac. One is readier to believe that the problems are similar if it is plain that the rivers are similar. Inessential differences which might distract attention from the major point of the comparison should be omitted except where the audience would be likely to think of them anyhow and be puzzled by the omission. For example, in comparing the value of taking a course in botany with the value of taking one in zoölogy, the difference in the hours of the day at which the courses are given is usually inessential, and mention of it would be introducing extraneous and confusing factors into the comparison.

Comparisons should be as familiar as possible; that is, the new idea should be shown to be similar to something already vividly known to the audience. The speaker should avoid comparisons which require that he make the audience

familiar with the thing being used for comparison as well as with the original idea. Startling comparisons are very valuable in making an idea vivid; for example, "A Russian novel is like a telephone directory: it has thousands of characters." Care in the selection of such comparisons should be taken, however, so that the speaker will be sure that once the similarity is indicated the audience will see it readily although they might never have thought of it for themselves.

Metaphors, of course, are comparisons and are useful for establishing a first general impression of something new which is to be described. For example, when the armored warship, the *Monitor*, was first brought to public attention in the Civil War, it was called "a cheese box on a raft." This figure gave a sufficiently accurate first impression so that the listener was then prepared for further detail in explanation. A clear distinction had been made in his mind between the new ship and the old one with which he was familiar. The use of the phrase "horse and buggy government" served a similar purpose during the 1930's.

Analogy, which we have defined as extended comparison, enjoys all the advantages of other kinds of comparison. In the use of literal analogy, the speaker should be sure that the essential elements in the two situations are strictly comparable; otherwise the analogy will be useless as argument and may be deceptive as explanation. The Tennessee and the Potomac or Mohawk rivers are probably very different in many essential features, for example. Hence using the TVA as an analogy for development of the Potomac River valley, would be very weak argument. In the figurative analogy, a startling quality of surprise is valuable. Here unlikeness in all points except the one being compared is likely to heighten the effect: "Slang phrases in a public speech act like drinks at a party; a few often enliven and heighten the effect, but too many spoil the effect and degrade the speaker."

Although contrast and comparison are hardly separable, the use of contrast is more often neglected by speakers than is the use of comparison. Often the most effective way of showing what something is, is showing what it is not. For example: "This new instrument is not simply your old phonograph brought up to date; it uses an entirely different principle for reproducing sound." It is very important at times to show how the new things being explained differ from the old things with which the audience is familiar.

F. Repetition and Restatement

As you polish up your speech outline or as you begin oral practice, watch for chances to use restatement as a means of being clear.

Repeating the statement of an idea in the same words or different words is a very common kind of supporting material and has a useful place in making the speech clear. Though it is a much abused device, overworked to cover up emptiness and poverty of evidence, it must not be neglected or treated with contempt by a speaker.

Repetition of a statement often clarifies meaning by calling extra attention to the statement and by giving an audience time to think about what has been said, to mull it over and digest it. Repetition is a device of emphasis with which an age of radio advertising may be surfeited, but moderate use of it must not be neglected. Many speakers are all too prone to be content with saying a thing once (often none too audibly and distinctly) and leaving the rest up to the audience.

Restatement is repetition in different words or different form. It may occur in several obvious and several more subtle forms. The use of different but synonymous terms may give a statement a new and fresh slant for a listener and may touch a familiar response in him which the original terms failed to arouse. Variety in the language in which

important ideas are expressed, like variety in illustrations, helps a speaker to reach the experience of various members of his audience. Some will readily understand one word; some another.

Other forms of restatement help provide the variety which makes the expression of an idea not only clear but interesting. Examples are, broadly speaking, restatements; so is the use of testimony—quotations and sayings. Questions may serve for restatement if the answers will be obvious to the audience and will turn attention back to the original idea. Pointing out the contrary also may have the effect of restating the main idea.

The speaker can avoid ineffective repetition if he will observe certain cautions. First, though at times the use of a refrain, a catchy phrase, a slogan, or a motto, may be good, don't repeat a statement without variation of some sort more than twice within a space of time which the audience will readily remember. Second, don't deceive yourself into thinking and don't expect your audience to believe that mere repetition is proof or evidence. Don't, on the other hand, be so arrogant or so stingy as to think to yourself: "I said it. If they weren't listening or didn't get it, it's their fault." You are mistaken. It's *your* fault.

G. The Language of Clarity

Speakers must frequently remind themselves that audiences are not ordinarily willing to work very hard at understanding; hence it must be the business of the speaker to make understanding as easy as possible. All that we have said so far in this chapter is intended to make the handling of the materials of the speech such that the speaker's ideas are easy to follow and to understand. His *language*, also, should possess the same quality of immediate intelligibility. At this point we are not speaking of his pronunciation and articulation of words but of the ready meanings of words.

Under most circumstances concrete terms are better than abstract; specific terms are better than general terms. When abstract terms are used, concrete terms should follow in explanation; when general terms are used, specific terms should follow in explanation. *Democracy* is abstract, *the government of the United States* is concrete; *being* is abstract, *horse* or *man* or *mudworm* is concrete. *Honest* is abstract; *refusing a perfectly safe opportunity for cheating on an examination* is concrete. "Depart from evil and do good" is abstract; "Sell all your goods and give to the poor" is concrete. Abstract language like abstract thought has great values. Few students, however, need to be encouraged to use abstractions in their speeches; they most certainly do need to be encouraged to use the concrete.

"A certain middle western city" is general; St. Louis, or Chicago, or Toledo, or Topeka, is specific and should be used instead, unless there is some special reason for not mentioning the name. "Extra-curricular activities" is general; the campus newspaper, the year book, the French club, the debate team, the basketball team, the student senate are specific. Under most circumstances of public speaking, although we may express our ideas at first in abstract and general terms in order possibly to get preliminary and vague general acceptance of them, it is not until we become concrete and specific that we really come to grips with the minds of our audience and succeed in convincing or informing them.

A small matter, of course, but important in the promotion of clarity and liveliness in language is the use of the active voice in verbs. Avoid vague, dull, ambiguous expressions like "The mold is pressed onto the steel," "The shell is held over the muzzle of the mortar," "It is thought that action should be taken," "As the flowing water was watched, our lunch was eaten hurriedly." Such expressions, even when clear, are deadly to interest in a speech. Usually, however,

they are not only dull but confusing. Use definite subjects and active verbs: "The gunner drops the shell into the mortar," "Congress created a committee to investigate the problem," "The chairman wants the committee to act," "The operator presses the mold onto the steel."

Language which is familiar is preferable to language which is strange. Strange words may pique the curiosity of an audience, but almost always they hinder comprehension. *Pernicious precedent* may be the most exact expression and in some ways the most preferable terminology, but a speaker had better say *bad example* unless he is absolutely sure that his audience knows the meaning of the previous expression. In using familiar language, however, a speaker should beware of seeming to talk down to the audience. Whatever language a speaker uses, he should use as if it were the natural and obvious thing to do. If he makes an issue of his language, either directly or by the implication of his manner, to that extent he discredits himself with his audience.

In this connection we may as well say all that needs to be said about the use of *slang* and of the *special vocabulary* peculiar to specific audiences. The use of slang should be limited, in the first place, by good taste, for which no rules may be written down. There is a flavor of informality and casualness in slang which is inappropriate on many occasions and from many speakers. Secondly, the use of slang should be limited by the sureness and accuracy of the speaker's knowledge. Slang is a slippery and ever-changing language. Its vocabulary gets out of date faster than popular songs and women's hats. Therefore, a speaker who makes the mistake of using the slang of two or three years ago (or sometimes even a generation ago) might better not use it at all. Thirdly, the use of slang even when accurate often suggests an attempt on the speaker's part to be a good fellow and to talk down to his audience in a way which many audiences resent.

Use by the speaker of the special terminology or jargon of a particular class of people or occupation not his own should be limited by some of the same considerations. If he is going to use jargon, he must use it with complete assurance and accuracy or not at all. The speaker must realize that any audience had much rather hear him speak fluently and clearly in the common, standard, simple idiom than to hear him blunder around cheerfully in an idiom with which he is only partly acquainted. The ridiculous attempts of some respectable people to use the argot of the underworld as derived from their dim recollections of gangster movies ought to be warning enough.

The use of specialized and technical terminology or of a restricted vocational jargon likewise presents difficulties. A speaker must not expect an audience to understand such language just because he does, or because, as offenders sometimes say, "Any fool who keeps his eyes and ears open ought to know what that means." The fact is, that most people receive only the most vague and remote impressions from the special language of an occupation or profession other than their own. On many college campuses, for example, the term *grade-point average* has a definite and immediately clear meaning. To unacademic persons, however, it has only the most nebulous meaning, if any at all. We cannot even safely expect a general audience to have any exact idea of what is meant by such common commercial expressions as *inventory*, *trial balance*, *requisitions*, *flow sheet*, *form letter*; nor such frequently used political expressions as *autonomy*, *self-determination*, *log rolling*, *unicameral*. Terminology of this sort should be used wherever necessary, although many times when it is used a more common expression would serve the purpose just as well. When it is used, however, it should be accompanied unobtrusively by explanation or it should be used in such a context that its meaning cannot be mistaken.

A speaker who wishes to be easily understood should ask himself again and again, "Am I sure that my audience will know this word or will understand it as I understand it?" "Is there some other more familiar word which would serve my purpose well enough, and would not arouse irrelevant feelings or ideas in my listener?" "How can I bring my ideas down to cases?" "Can I name names and mention specific items to replace or supplement my abstractions and generalities?" "What expressions which I am using seem specific and concrete to me, but may seem general and abstract to my audience?"

S U M M A R Y

The first requisite of clarity in a speech is complete clarity in the speaker's mind before he undertakes the speech. This clarity is necessary for the straightforward pattern which should underlie all the other elements of clearness. The basic ideas will be amplified with various kinds of supporting material which connect the new with the old, and relate what the speaker wishes to say to what the audience already knows: information, example, definition, comparison and contrast, repetition and restatement, visual aids, concrete and specific language. Among these, information and example are of prime importance. The *speaker* will assume the responsibility for the audience's understanding.

ASSIGNMENTS AND EXERCISES

1. Study the speech by R. G. Usher which appears below. Report on the methods which Usher uses for securing clearness.
2. Find in magazines or newspaper articles, in speeches or lectures you hear, in textbooks which you read, six or more passages which you find lacking in clarity because of *inadequate* supporting material. Show specifically what the inadequacy consists of and how you might remove it.

*Russia, Turkey, and the Straits*¹

ROLAND G. USHER

Roland G. Usher is head of the Department of History at Washington University and has served with exceptional success as news commentator for Radio Station KSD in St. Louis, Missouri, since 1934.

This address was Professor Usher's regular commentary on April 10, 1945, when it had just been disclosed that the issue of the Dardanelles and the Bosphorus had been discussed at Yalta by President Roosevelt, Mr. Churchill, and Marshal Stalin. The San Francisco Conference of the United Nations was about to assemble. The war in Europe was not over, and President Roosevelt was still alive.

The speech is included as an example of a kind of oral exposition which is growing in frequency and importance. The speaker attempts to supply for the general radio audience the background of information and idea necessary for understanding current political events and to connect the immediate present—the daily news reports—with the history out of which they have grown.

Many people seem to be surprised that the Big Three discussed at Yalta one of the oldest and thorniest issues of the 19th century, the question of Russia's control of the exit from the Black Sea through the Dardanelles and the Bosphorus. Of course they did. The issue could not be missed. Rumor says that it will come up at San Francisco. It well may, though in general the conference is not supposed to deal with arrangements of that sort. But the Turks may raise the question whether the new international organization guarantees their territorial integrity. Others may well wish an answer to the same question. Latest advices from Washington state that the British and the Americans were ready to agree that the Straits should be no longer fortified, and that Russia should be assured free access to the Mediterranean at all times. Reports say, however, that Stalin has a somewhat different version of what was agreed on at Yalta and that this is another unwelcome secret which will presently be disclosed. Throughout the 19th century, Europe firmly and unanimously disapproved of any Russian control of the Straits. In time of peace there had never been any difficulty anyway about Russian trade freely passing through. The true issue seemed, therefore, to be Russia's determination to obtain more than peaceful use of the Straits. Power, control, and some military or naval use seemed to be the only satisfactory explanation of Russian urgency.

¹ By permission of the author.

Fuel was fed the flames lately when Russia cancelled her non-aggression treaty with Turkey which had existed throughout the war. This was assumed to mean something, and probably it does. Then today came stories that Bulgaria is going Russian and will join the Russian sphere of influence. Bulgaria is the nearest state to the Straits except Turkey, and could allow Russia military privilege in her territory—a matter of critical importance if the Russians do plan any advance on Turkey or the Straits. Those who fear Russia on general grounds are clear that trouble is intended; and coming, as all this does, just before the San Francisco conference, they see in it another rift in the Big Three, and another secret action—perhaps new evidence of Russian aggressive policies.

I am not of that opinion, for I feel that there are other explanations. But the issue is so old, so fundamental, that it will and must be a factor in any peace settlement, and will be one problem which the United Nations are certain to find on their hands, unless it should be settled by outside action.

The Black Sea is an area vital to Russia and to all its future development. Except for the Volga, all the important rivers drain south into it. These rivers are Russia's principal roads. They are so large, so long, so easily navigable, that they make railroads unnecessary over much of the country. A canal is projected between the Don and the Volga below Stalingrad, which will drain the whole trade of the enormous basin of that vast river into the Black Sea. The canal will be short and easily dug and maintained, and will correct that hitherto dismal fact that Russia's largest river flows into an inland sea, the Caspian, from which there is no outlet. But it will increase the urgency of controlling the Black Sea, and its sole outlet through the Straits. Of course, there is the Baltic, but few rivers connect the Baltic with any part of Russia; few are navigable, and they drain a very minor part of the country. The Baltic at best is no substitute for the Black Sea. The latter is also important because it lets Russian trade out into the Mediterranean close to the Suez canal, and, therefore, on the road already to Asia, India, China, Australia, and the Far East. The Trans-Siberian is a long haul to Asia and is expensive compared to water freight. Besides, the trade of the Mediterranean itself is a desirable economic asset; Russia wishes to buy much that its countries have to sell, and can sell to them, now that industry has arrived in Russia, much which they will be

glad to buy. Few countries have a major interest in any body of water greater than Russia has in the Black Sea, the Straits, and the Mediterranean.

This is old; it is fundamental to the whole Russian economy; it will be permanent. It is idle to suppose that issues of this magnitude can be ignored or that claims as important as those of Russia can long be disregarded or denied. It would have been worse had this not been mentioned at Yalta. It would have meant that Moscow feels that there is no hope that so great and permanent an interest can receive consideration. It is always better to face facts.

There are many more issues to be faced. The complications of the issue of the Black Sea and the Straits are precisely what have made it a bone of contention for centuries. The old Greeks made war on Troy, as Homer's epic describes, in order to open the Black Sea. The Fourth Crusade was fought to open it to the Venetians. Contention over it is as old as history. No controversy as old and still unsettled will be solved today without difficulty. The truth is that the Danube river, the largest in Europe outside Russia, also drains into the Black Sea behind the Straits and Constantinople. Its area of access is the whole of central and southeastern Europe. It flows through Germany, enters Austria, continues through Hungary, and then through the Balkans. It too is a great river. Its main channel is deep and navigable practically throughout its entire length. Its branches drain most of the Balkan states, as well as the Hungarian plain. It is navigable for ocean going freighters for hundreds of miles, and barges operate easily for the rest of it. Hitler found it an invaluable road to relieve the strain on the railroads, and he shipped Rumanian oil to Germany up the Danube. As an outlet for trade and a road for importation, this river bulks large in the economy of central and southeastern Europe.

The worst of it is that the Danube enters the Black Sea only a few miles from Odessa and its trade sails out right into the arms of the Russian fleet. The Crimean war was fought to rob Russia of the naval control of that sea in order to free that body of water for the commerce of Austria, Hungary, and the Balkans. They too depend upon the Black Sea; they too wish to control it; and mark you this well, for it is not forgotten at Moscow, the purpose of depriving Russia of control is to hand it to someone else. Who aspires to it now? Until recently it was the old Austria-Hungary,

but that empire collapsed in 1919 and is no more. Will the claimant be a Balkan federation?

Another complication is the fact, also permanent, that the Black Sea exits through the Straits into the Mediterranean, which has become, since the opening of the Suez canal, the world's greatest sea lane, the world's highway itself between Europe and Asia. It is the short road, the quick road, and time means money in shipping charges. No body of water is as important to as many nations today as is the Mediterranean. Every nation may fairly be said to have an interest in it, including the United States. Indeed, the observers wonder whether our negotiations with Saudi-Arabia for oil do not mean that the United States desires to establish an American base of operations in this vital sea from which American interests in this great route can be protected. The suggestion is that we do not propose to leave this great highway in the hands of others. No one has wished to see it fall into Russian hands. But if the Russians get control of the Straits and can send a great navy through them from bases in the Black Sea, will not Russian control of the eastern Mediterranean become fact?

Britain has had the principal fleet in the area since 1713 and has realized that she was trustee for the powers. But Britain is not a resident power; she is 3000 miles distant, and she is in no position today to maintain a fleet which could compare with that which Russia can easily build in the Black Sea, and for which the plans were drawn as long ago as 1936, if not earlier. France had an important fleet, and had the main armament there after 1919. But France is at the other end of the Mediterranean and is 1500 miles away. Italy had a fleet and hoped to have a larger one, and Mussolini thundered that the Mediterranean was Italy's sea. No one wants any one else to control it, but, if Russia can once get the control of the Straits, nothing can prevent her from just taking control. She will be on the spot. She will have no nearby rivals except the Balkans and Turkey, none of them capable of contending with her for a moment. The answer: Russia must on no account be permitted any control or possession of the Straits.

Russia in the Mediterranean, especially so near the Suez Canal, would also threaten the British lifeline of Empire to India, Australia, and New Zealand on which, it has been often held, the very continuance of the Empire depends. This is probably not true, but most of the British think that it is. The route around Africa is

so long, so time consuming, that they have feared that India and Australia would drift away if rapid transit through the Mediterranean were cut off. Certainly this explains much the British have done for decades. At any rate, the British say that it does. That has been the chief bone of contention between Britain and Russia since 1815, and it has been feared that it would continue to complicate the relations among the Big Three.

Another complication lies in the probability that Russian control of the Straits would mean at once control of Turkey. As the Soviet already seems to control Iran, Iraq and Palestine (perhaps also Egypt) would therefore lie open and defenseless. Russia would then control the Near East. The latter is the gateway to the Persian Gulf, and that in turn is the road to India. Russia in Turkestan is already knocking at the door of India and can overrun Afghanistan the moment the British no longer defend it. This is Britain's other fear: that Russia will take India. It has been said to be the main prop of British power in that turbulent country: the Hindu knows well that only Britain keeps Russia out. At least, so many of them have said for decades.

There is reason to believe that some of these old ideas are no longer valid; others may no longer be possible; others no longer expedient. The great question is this: Can Russia be any longer excluded from the Mediterranean? Is she not now so powerful, so certain to wax in strength and industry and all other aspects of power, that to attempt to refuse her control of the Straits now is merely to invite a new war? People do not like this argument. The trouble now is, they say, that Russia has gotten too powerful and will now use her power to further old and new ambitions. This, they assert, must be stopped. I was not saying that it would not be desirable to stop Russian aggression. I was asking whether it can now be done except by a great war in which the Russians would have all the military and naval advantages on their side.

We are going to have to reckon with Russian power and with as justifiable claims as the wish to control their own highway from the Black Sea.

Then the whole picture has changed for Britain with the revolution in India. Dominion status alone would forbid Britain from defending the country by armies. India will have its own army. Independence would be even more emphatic. If Britain has had trade interests in India of the importance which required defense at all costs, she has either lost them or will do so. Nor is there any

longer the likelihood that Australia and New Zealand will quit the Empire if contact is not maintained in particular ways. Britain and the Dominions alike see that the future of the Empire depends now on other factors or it will have no future. Indeed, the attitude of Britain and France changed long ago. During the first World War, treaties promised Russia control of the Straits, and neither statesmen or diplomats saw any real danger in it. Had not the Revolution occurred, perhaps Russia would have had the Straits in 1919. Nor has Russia shown any desire to seize Iran, which she easily can. Instead, Stalin has promised that nation full independence. Nor does he manifest any plan to annex Turkey. Russian diplomats have thus far been reassuring. Russia is so huge anyway that she does not need people, land, resources. Stalin does wish all Russians returned to Russia, and on the whole, Allied experts and specialists have for a long time held that the people he wants are Russians. But the Turks and Persians are not. He does not claim Rumanians or Bulgarians. Finland has not been annexed or oppressed. There was no interference with the late election there. Except for Poland, Russia has been reassuring. If this be true, alarm about the Straits is overdone, unnecessary. Let us hope so.

CHAPTER 10

Organization and Outlining

Organizing and patterning ideas come about through *analysis and synthesis*. Analysis is the process of taking a subject apart, resolving it into its constituents and discovering how the parts relate to the whole and the whole to the parts. This process is going on when, with a possible speech subject in mind, you review your experience and ideas and begin to see what the subject involves; it is going on more intensively and more complexly as you read, talk, and investigate; as you see the background of your subject, its main problems, and the ramifications of its parts. Analysis, then, is an essential step in speech preparation. About it we can say little now beyond what we have already suggested: collect information on your subject in all sorts of ways; see the essentials of the subject, perceive clearly by defining, comparing, and illustrating.

Synthesis is putting your subject together for the purpose you have in mind. In building a speech, synthesis involves three principal steps. (1) Determining the *specific purpose*. Remember that if your speech is to be short, your purpose may be quite limited in scope; accordingly you will be rejecting some, perhaps many, of the ideas you turned up through investigation and analysis. (2) Deciding what materials and ideas are relevant to your specific purpose, and what do not belong. (3) Organizing and patterning the relevant ideas so that both speaker and audience can perceive them clearly and remember them easily. This step always means (a) formulating a central idea, a governing

theme, or what we have called a *subject sentence*, that holds together and characterizes the ideas you will use to promote your speech purpose; (*b*) phrasing *main heads* that manifestly relate to each other, and directly support and explain the subject sentence; (*c*) ordering and planning *subheads and details* that support the main heads and promote interest as well as clarity. The visual product of synthesis is the Speech Outline from which you should begin your rehearsals aloud.

HOW TO GO ABOUT SYNTHESIS

1. Settle on your specific purpose and state it as an infinitive phrase. For example: to explain what a symbol is; to persuade my hearers that tipping should be abolished.

In determining your specific purpose, keep this in mind: Regard the specific purpose as the *response* you want from your hearers; or regard it as the final or ultimate *result* of your speech.

2. Coin your subject sentence.

Perhaps you can get a fairly accurate idea as to what a subject sentence is if we look at it, first, from the point of view of the speech, and second, from the point of view of the subject.

The subject sentence of a speech is a statement that epitomizes the ideas which are used to accomplish the specific purpose. It is a statement that to the speaker as master of his subject "says it all"; if the speaker were his own audience, the subject sentence would be the *one* statement that he could accept as being a general and accurate explanation of his subject. But from the uninformed hearer's point of view, it is the one statement that through amplification and discussion becomes so meaningful, so enveloped and enriched with the ideas used to extend and support it, that it works upon the hearer as a single great *stimulus* sufficient to bring about the response desired by the speaker. Other

descriptive names for the subject sentence are "central theme" or "governing idea."

For example:

Specific Purpose: To explain what a symbol is.

Subject Sentence: A symbol is something that stands for something else.

Specific Purpose: To persuade my hearers that tipping should be abolished.

Subject Sentence: Tipping has bad effects on all parties concerned with it.

From the point of view of the subject being discussed the subject sentence of an informative speech *defines* or *characterizes* the subject. As a definition or characterization it classifies and differentiates the subject so accurately that the resulting statement cannot be applied to anything else; that is, the resulting statement is *peculiar* and *distinctive*. Suppose, for example, you wished to make a distinguishing statement about the appearance of a zebra. It might be this: "A zebra is a striped horse." The zebra is put into the familiar class of animals, the horse, and is also distinguished from the class by "striped."

In the persuasive speech, the subject sentence expresses a judgment or opinion which ties up, epitomizes, summarizes, or otherwise states the essence of the chief arguments (main heads) which the speaker believes will be effective with his audience. In the second example above, for instance, the subject sentence is a general opinion which assumes that the audience consists of all parties affected by tipping. The main heads might be these:

I. Tipping hurts the patron.

II. It hurts the employer.

III. It injures the employee.

Yet if the audience consisted of employers, instead of all groups, a speaker might well restrict his arguments accordingly. His subject sentence—still a judgment that character-

izes his arguments—would shift also, although the purpose of his speech might remain the same.

For example:

Subject Sentence: Tipping makes an unreliable employee.

- I. It encourages the employee to put the patron's interest above his employer's.
- II. It makes his wages fluctuate widely.

How to Formulate a Subject Sentence

For the informative speech:

At least three specific suggestions can be made:

1. Try to formulate a *limited* definition; i.e., in your subject sentence point out *one important way* in which your subject—whether it deals with an object, a play, a novel, a process, a mechanism, a word, a person, or an institution—is also distinguished from other, closely related subjects.

EXAMPLES:

Boys' Town is an institution for training in citizenship.

The Constitution of the United States was the result of an economic movement.

Elihu Root's career was governed, not by political expediency, but by principle.

Silas Marner is the story of a man redeemed from greed by the love of a child.

Behrman's play, *End of Summer*, is the portrait of a woman without a mind.

A distinguishing feature of the University of Virginia is its Honor System.

2. Formulate a *full* definition; i.e., in your subject sentence state *all* the peculiarities that set your subject off from closely related subjects.

EXAMPLES:

Burglary is breaking and entering the dwelling-house of another in the night time, with intent to commit felony in the same.

Polo is a game played on horseback, usually with a light wooden ball and with mallets having long flexible handles, with four players on a side, whose effort is to drive the ball

through their opponents' goal posts at the opposite end of of the field.

A coöperative store is a "store or shop belonging to and supported by a coöperative society, with the purpose of supplying themselves with goods at moderate price, and of distributing the profits, if any, among the members and regular customers."

Important: A great help in coining a full definition, especially when you are dealing with a process, a mechanism, or an operation, is this procedure: Take a sheet of paper and divide it into three columns. Head the columns thus: Purpose of the Process; Materials Used in the Process; Manner of Handling the Materials. With your process in mind, jot down ideas appropriate to each column. Then study them carefully and write a single concise sentence that incorporates the ideas.

Suppose you wished to explain the manufacture of plain linoleum; here are the columnar data:

PURPOSE OF PROCESS	MATERIALS	MANNER OF USING
		MATERIALS
Floor covering	Linseed Oil	Mixing machines
Will be waterproof	Rosin (ground)	Pressing cork into burlap
Won't dent easily	Cork	Oxidizing
Will outlast wood	Burlap	

The resulting sentence might be this: "The manufacture of plain linoleum is accomplished by mixing linseed oil, ground rosin, and cork, pressing the mixture into a burlap foundation, and allowing it to oxidize, thereby making a floor covering that is resilient, durable, and waterproof."

3. Name the principle (or principles) on which the explanation of the subject depends.

EXAMPLES:

A modern reformatory operates on the assumption that vocational training, good food, and proper environment can make a bad boy into a good citizen.

The hollow-charge projectile applies in a new way the laws governing the behavior of gases under pressure.

In determining and phrasing your subject sentence, take special pains to avoid loose, ill-considered statements like these: "Polo is a unique game"; "A holding company is not as complicated as it seems." Such statements do not point out the distinctive features of their subjects. Almost always, they are signs of poor analysis and synthesis.

For the persuasive speech:

1. The subject sentence may be an opinion which *evaluates* or *criticizes*. This is usually the case when the speaker is dissatisfied with things as they are but wishes to stop short of proposing a remedy. He emphasizes the evils of the present; he is preparing his hearers for a change; but he does not propose *what* change.

EXAMPLES:

Safety devices on the power saws in our factory are inadequate.

Students take too many courses per term.

Jefferson did not act arbitrarily in acquiring Louisiana.

2. The subject sentence may specify the change to be made: it may be a *proposal* or a *policy*.

EXAMPLES:

Safety devices of such-and-such character should be installed in our factory on power saws.

Students should take only 15 hours of work per semester.

No President should have a third term.

Higher wages is the remedy for tipping.

3. Sometimes the subject sentence may be but *one* of many reasons which might be urged to advance the speaker's purpose. The speaker may wish to concentrate on what seems to be the *most important and appropriate* argument of many. For example:

Specific Purpose: To persuade my hearers that the Republican candidate for President is to be preferred to the Democratic.

Subject Sentence: The Republican candidate would give us a sound monetary policy.

Manifestly there are many reasons for preferring a candidate for the presidency, but the subject sentence above singles out one.

Pattern Your Main Heads

The selection and phraseology of the main heads of a speech involve two problems: choosing heads that directly support the subject sentence, i.e., heads that are *relevant*; patterning the heads so clearly that one head suggests other, related heads.

The first problem, that of relevance, is easily solved. A main head directly supports a subject sentence if subject sentence and main head together make sense when *for*, *because*, or *in that* is used as a connective between them. For example:

Subject Sentence: The gaseous content of a city's smoke blanket impairs health. (*for*)

I. Sensitive membranes are irritated.

The second problem, that of organizing main heads into a pattern, is more difficult. Yet to both speaker and audience its solution is absolutely essential if clarity of idea and ease of utterance are to be attained. First, a *pattern* is an arrangement of ideas or things into a system such that any *one* item in the system suggests and implies *other* items and such that all essential items have been included and all unessential and irrelevant items have been excluded. Note in the example which follows that because the materials have been organized so that (1) any one head implies another, and (2) the parts of the whole take in all the classes of people affected by the explanation, the parts make a whole that is inclusive.

Subject Sentence: Group hospitalization insurance is designed to spread the costs of hospitalization so as to benefit everyone.

- I. It benefits the patient.
- II. It benefits the physician.
- III. It aids the hospital.
- IV. It benefits society in general.

Patterning of ideas is essential, in the second place, because systematic arrangement of ideas gives a speech clarity which can be achieved in no other way.

A pattern of ideas, finally, makes both attention and memory easy for the speaker during delivery. If you will look once more at the example above you will discover that the four main heads have (1) *continuity* (i.e., each leads to another one), (2) *similarity* (i.e., they are governed by the same subject and are logically relevant to the subject sentence and to each other), and (3) *inclusiveness* (i.e., all the items in that particular pattern are present). The better the pattern of main heads in the speech, the easier it is for the speaker to recall and react swiftly to ideas as he talks and thinks his way along on the platform.

As you set to work at organizing the material of a speech probably you will not find a pattern leaping instantly into mind. Your mind will be engaged in "shuttling"—in going back and forth from possible main heads to subject sentence to specific purpose, and back again. You may hit upon a neat pattern for the main heads only to see, a moment later, that one or two of the heads aren't directly relevant to the subject sentence. So you adjust the phraseology of the subject sentence—and perhaps also rephrase the stubborn main heads. All seems in order until your eye catches the subject sentence and the specific purpose. Now as you again inspect these in relation to each other, you discover that the subject sentence as newly phrased doesn't quite jibe with the purpose. Accordingly you adjust your statement of purpose a bit, and so the process of critical synthesis goes on, with shuttle after shuttle until a whole is planned and knit firmly together.

Only after organizing a number of speeches will you discover patterns with some ease. PRACTICE AT MAKING IDEAS SYSTEMATIC GRADUALLY BUILDS UP A HABIT OF LOGICAL ARRANGEMENT; AND WHEN THE HABIT HAS ONCE BEEN FORMED, ORGANIZING MATERIALS IS EASY AND RAPID.

Though some subjects almost automatically fall into obvious patterns, there are times when the obvious divisions do not serve the speaker's purpose so well as other divisions would. A speech on healthful menus would divide itself almost without help into breakfast menus, luncheon menus, and dinner menus. If the speaker, however, were mainly concerned with balanced meals (whether breakfasts, lunches, or dinners), he might wish to emphasize his purpose by making his basis for main divisions the different essentials of diet: starches, proteins, vitamins, etc. He might then *subdivide* his main divisions according to breakfast, luncheon, and dinner menus.

STANDARD PATTERNS OF ANALYSIS

Through long experience, speakers and writers have found that a comparatively few plans or patterns of analysis serve satisfactorily for the majority of subjects. You should learn to use these patterns and to recognize the kinds of subjects to which each is well adapted.

1. **The time pattern.** Narrative speeches and such expository speeches as involve the explanation of a process, for example, or instructions on "how-to-do-it," are more or less naturally chronological. One item comes before another in the speech because it comes before it in the process. For such a speech, the speaker should try to find a limited number (two or three in a short speech) of time-divisions into which to group the many chronological items of his material. Avoid having many main divisions. Grouping helps

you remember and helps the audience to grasp the entire speech. For example:

- a. *Subject Sentence*: Planting a garden involves careful preparation of the ground and seed planting at the right time in spaces appropriate to the crop desired.
- I. The ground must be carefully prepared.
 - II. Use of the space must be planned well.
 - III. Sowing the seed must be done at the right time.

(Notice that these main supporting statements are *characterizing* or *generalizing* statements, capable of detailed expansion and development.)

- b. *Subject Sentence*: The Russian Victory offensive developed in three great movements.
- I. First, all the Soviet Union was cleared of Germans.
 - II. Next, the border countries were liberated.
 - III. Finally Germany was invaded.
- c. *Subject Sentence*: George Gershwin rose from the slums to Carnegie Hall.
- I. He spent his childhood in the slums of New York.
 - II. As a young man he struggled in Tin-Pan Alley.
 - III. By the time of his death he had become a major figure in American Music.

(Notice that the date of his birth, the title of his first song, and the date of his first concert in Carnegie Hall will not serve as main heads. They are supporting facts.)

- d. *Subject Sentence*: Building a by-pass for Route 250 around Charlottesville would be desirable.
- I. It would solve the downtown traffic congestion. (First effect)
 - II. It would reduce accidents. (Second effect)
 - III. It would save money on the maintenance of city streets. (Third effect)

In using the *time* pattern, it is not necessary, of course, to maintain the chronological sequence. The reverse of the chronological would equally represent a *time relation*, or a speaker might start with one period of time and move on to what came before that time and then to what came after.

2. **The space pattern.** The division on the basis of *spatial* relations is natural and obvious for some kinds of subject matter. For instance, during the war most radio news casts were so divided: the news of the Western front, the news of the Russian front, the news of the Italian front, the news from the Pacific, the news from Washington. Besides geographical subjects, others may profitably be organized to proceed from front to back or back to front, top to bottom or bottom to top, inside to outside or outside to inside, near to far or far to near. For example:

- a. *Subject Sentence:* The books and material on the open shelf sections of our library are distributed in three rooms according to a definite scheme of classification.
 - I. The center reading room contains general literature.
 - II. The small room on the left is for periodicals and newspapers.
 - III. The larger room on the right holds the technical and reference books.
- b. *Subject Sentence:* In fractional distillation of petroleum the several products "boil" off in different parts of the tower.
 - I. The high volatile fuels rise to the top.
 - II. In the middle are the low volatile fuels and the oils.
 - III. At the bottom the tars and paraffins settle out.
- c. *Subject Sentence:* Those in charge of the gymnasium are bad housekeepers.
 - I. The main floor is rarely clean.
 - II. The basement is dirty and smelly.
 - A. Locker rooms on the north.
 - B. Locker rooms on the south
 - C. Handball courts in the middle.

Because many persons are strongly visual-minded and are likely to connect things they wish to remember with places, the *space* pattern of analysis has another distinct advantage. In listening to the explanation of a process, for example, if the listener can visualize part of the process going on in one place and part in another, he often finds it easier to keep track of details and to remember them.

3. **Topical pattern.** This pattern is any whose heads spring from the natural or conventional divisions of the subject itself. The broad divisions in medicine, for instance, are based on *structure* and *function*; in matter and in science, on *animate* and *inanimate*; in law, on *civil* and *criminal*. Narrow, specific subjects break into logically appropriate divisions also. Accordingly, the forms of the topical pattern are greater in variety than those of other patterns. You will recognize further its qualities in the following samples.

- a. *Subject Sentence:* A car requires a good motor and good gasoline for economy of operation.
 - I. A good motor will last a long time.
 - II. Good gasoline will further reduce costs.
- b. *Subject Sentence:* My job with the Otisko Mills is a good job.
 - I. The work is interesting.
 - II. The physical and human surroundings are good.
 - III. The pay is satisfactory.
 - IV. The future is bright.
- c. *Subject Sentence:* The Junior Women's Chamber of Commerce provides a variety of worthy activities for its members.
 - I. It has a varied social work program.
 - II. It offers educational opportunities.
 - III. It provides excellent recreational activities.
- d. *Subject Sentence:* A metropolitan newspaper is like a university.
 - I. Each has its social studies departments.
 - II. Each has departments devoted to the humanities.
 - III. Other departments in each are comparable.
 - IV. Recreation and sports have places in each.

One kind of *topical* pattern, so often useful that special attention should be given to it, analyzes the material on the basis of the persons, groups, or categories of people affected. For example:

- a. Subject Sentence:* The daily newspaper provides something for each of many kinds of readers.
- I. It serves those persons who want information and opinion on public affairs.
 - II. It provides for those who wish to be entertained.
 - III. It guides the shopper.
 - IV. It serves the business man.
- b. Subject Sentence:* The Honor System at the University of Virginia is good.
- I. It strengthens the character of honest students.
 - II. It penalizes the dishonest student.
 - III. It aids the faculty.

You are most likely to discover various “natural” divisions of your subject through reading. Accordingly, even if you are working on an expository subject which you know intimately through personal experience, you would do well to dig up a book or article related specifically or generally to your topic, and read enough to become aware of the author’s divisions and classifications.

4. **Causal pattern.** If you are dealing with events and their forces, often you can use a pattern like the following:

- Subject Sentence:* A labor “riot” is the product of _____
- I. Its ultimate cause is _____.
 - II. Its contributory causes are _____.
 - III. The immediate cause may be _____.

5. **Purpose—means pattern.** This is especially useful in arranging the ideas of a process or a mechanism.

a. Subject Sentence: The manufacture of plain linoleum is accomplished by mixing linseed oil, ground resin, and cork and pressing it into a bur-lap foundation, thereby making a floor covering that is resilient, durable, and waterproof.

- I. The purpose in making linoleum is to secure waterproof floor covering that is durable and resilient.
- II. The principal materials are cork, linseed oil, jute, and resin.
- III. The methods of using these materials to make a desirable floor covering are principally grinding, pressing, baking, and oxidation.

b. Subject Sentence: The President of the United States should be elected for a six-year term.

- I. The four-year term presents many problems.
- II. The six-year term would solve them.

6. **Question pattern.** Here the system of main heads answers the four questions: what is it? what is it not? in what manner? why? For example:

Subject Sentence: In ancient Rome, rhetoric was the art of speaking well.

- | | |
|------------------------------|---|
| | I. Rhetoric included all those operations which were thought necessary for speaking well. |
| | A. It included the invention of ideas. |
| | B. Etc. |
| (What it is not) | II. Although associated with poetry, rhetoric was not identified with it. |
| (In what manner or what way) | III. Much emphasis was given to the manner of presentation, particularly to style and delivery. |
| (Reason why or cause) | IV. Audiences were expert in judging the quality of oratory. |
| | A. Roman education always included much training in speaking. |
| | 1. An educated man was an orator, and vice versa. |

7. Theory-practice pattern.

Subject Sentence: The President should have a six-year term.

- I. The proposal is good in theory.
- II. The proposal can be carried out.

8. Traditional argumentative pattern, or disease-remedy.

a. *Subject Sentence:* The President should have a six-year term.

- I. The four-year term has grave difficulties.
- II. The six-year term would remove the difficulties.
- III. It would remove the evils more effectively than any other plan.
- IV. It would not introduce evils as bad as the present difficulties.

b. *Subject Sentence:* Uniform methods and rules for traffic regulation are needed in the United States.

- I. The present traffic confusion badly needs remedy.
- II. Uniform methods and rules would remedy the confusion.
- III. Such rules and methods would not inconvenience drivers.
- IV. Nothing else will do any good.

(Often one or more of these supporting statements may be omitted as obvious. Then the speaker will concentrate on the vital issues.)

THE SPEECH OUTLINE

With the broad pattern of your speech decided upon, you are ready to construct your speech outline. It is the visual product of synthesis. It contains all the ideas you plan to use and in the order in which you wish to say them. The speech outline should be your guide in rehearsal and oral practice.

You are already familiar with the basic principles and the elementary rules of outlining for speech composition. The following additions to the explanation in Chapter 2 will help you become more systematic and proficient in ordering your mind and your material.

Rules Governing the Form and Arrangement

1. The speech outline should show at least six distinct parts: Title, Specific Purpose, Introduction, Subject Sentence, Development, Conclusion. (For an illustration, see under Rule 2.)

2. The relation between heads, subheads, etc., must be indicated by a consistent set of symbols and by indentations: I, A, 1, a, (1), (a). (We use the terms *heads* and *subheads* here as convenient short substitutes for *main supporting statements* and *sub-supporting statements*.)

TITLE

Specific Purpose:

(Note: Express your purpose concisely as an infinitive phrase.)

INTRODUCTION

A. _____

1. _____

B. _____

1. _____

Subject Sentence: _____

DEVELOPMENT

I. (main head) _____

A. (subhead) _____

1. (sub-subhead) _____

a. _____

(1) _____

(a) _____

(A) _____

II. _____

CONCLUSION

A. _____

B. _____

3. Each item down to the level of illustrations or specific detail must be a complete sentence.

EXAMPLE:

- I. A chemical solution is not a mixture.
 - A. Turbid water is not a solution.
 - 1. Suspension of pieces of matter.
 - a. Dirt thrown into beaker and stirred.
 - (1) Note particles.

Rules Governing the Logical Structure

4. Each head should be a simple sentence which expresses a single idea only; avoid compound and complex sentences.

EXAMPLE:

- Wrong:* I. Since they feel they are being charged extra,
patrons do not like tipping.
- Right:* I. Patrons do not like tipping.
 - A. They feel that they are being charged extra.

5. The subject sentence should clearly and completely state the theme or governing idea of the speech; in other words, it should characterize or epitomize the ideas that you select to accomplish the purpose of the speech. It will *normally* appear in the outline between the introduction and the development, will be labeled *Subject Sentence*, and will not be numbered. When the speaker wishes to indicate that he will postpone the statement of his subject sentence until he has presented some or all of his development, he may place the subject sentence in the outline at the point where he wishes to introduce it. It will still be *labeled*, carried out to the *left margin*, and *not* numbered.

6. A main head should be a statement that directly supports the subject sentence. Words that will test for the proper subordination of main heads to the subject sentence are *for*, *because*, *in that*, and *to be specific*.

EXAMPLE:

Subject Sentence: Napoleon was a greater general than Caesar.
(for)

DEVELOPMENT

- I. He was the greater tactician.

7. The main heads when viewed together should show a logical pattern, division, or classification of the ideas that are used to develop the subject sentence. Avoid overlapping main heads.

8. Subheads and all subordinate details should directly and unmistakably develop the main heads. Tests for proper subordination are as follows:

- a. When a subordinate head follows a main head, the two should be related by such connectives as *in that*, *for*, *because*, *to enumerate*.

EXAMPLE:

- I. Social settlements are down-to-earth, practical agencies for relieving poverty in slum areas.
 - A. Their staff of professional men and women live in tenement neighborhoods.
 1. In these neighborhoods the needs of working people can best be seen.
- b. When a subordinate head precedes its main head, the two should be related by using such connectives as *therefore*, *thus*, *hence*, *as a result*, *consequently*.

EXAMPLE:

1. In tenement neighborhoods the needs of working people can best be seen. (hence)
 - A. A Social settlement's staff of professional men and women will live in the tenement neighborhood. (thus)
- I. Social settlements are down-to-earth agencies for relieving poverty in slum areas.

Rules Promoting Rhetorical Effectiveness

9. The order and progression of ideas should be appropriate to the speaker's purpose, his material, and his audience; therefore, the subject sentence, *labeled as such*, may be placed wherever it seems most appropriate.

EXAMPLE:

INTRODUCTION	INTRODUCTION
A. _____	A. _____
B. _____	B. _____
<i>Subject Sentence:</i> _____	
DEVELOPMENT	DEVELOPMENT
I. _____	I. _____
A. _____	A. _____
II. etc. _____	II. etc. _____
	<i>Subject Sentence:</i> _____
CONCLUSION	CONCLUSION
A. _____	A. _____
B. _____	B. _____

10. Transition and signpost statements and phrases should be written in full and should be included in parentheses; do not give them symbols for they are not part of the logical structure.

EXAMPLE:

- I. Antioch College correlates the study of technical and cultural subjects.
 - A. _____
 - B. etc., etc. _____
 (But it is not only coördination in the study of subject matters that makes Antioch unusual; coördination is gained in another way.)
- II. Antioch coördinates the study of theory and its application by requiring every student to work half his time in a job related to his studies.
 - A. _____
 - B. etc., etc. _____
 (Well, it's proper here to ask, how has this system of unifying and correlating life and study worked out?)
- III. Antioch's plan has worked well.

Rules for the Introduction

11. The introduction will ordinarily have two parts: Attention Material, and Orienting Material, so labeled.

EXAMPLE:

INTRODUCTION

A. *Attention Material*

1. _____
- a. _____
2. _____

B. *Orienting Material*

1. _____
2. _____

12. The Attention Material must be designed to secure the interest of the hearer and must be appropriate to the content of the speech. Do not use ideas, no matter how interesting, that are irrelevant.

EXAMPLE:

INTRODUCTION

A. *Attention Material*

1. What does a college aim to do?
 - a. Our college newspaper recently carried an article by Professor Dabney, saying that colleges should aim to produce "intellectual aristocrats."
 - b. Last Monday in this class Mr. Kushner defended the not-too-serious purpose of the average student.
2. Many are the attacks on college education; and some colleges have met the criticism by various reforms and new schemes, e.g.
 - a. University of Chicago plan.
 - b. St. John's College plan.
 - c. Antioch College plan.

13. The Orienting Material may include any of the following types of idea, alone or in combination, that will lead the hearer to understand the development of your ideas: background and historical material, your special point of

view and purpose, explanation as to your method of procedure and development, definitions, explanations as to what you consider to be the fundamental questions, problems, and issues that you expect to discuss, explanation as to what you do *not* intend to discuss (such as admissions and concessions).

EXAMPLE:

B. *Orienting Material*

1. It is the Antioch plan that I think will interest you.
2. Founded by Horace Mann, in 1853, who left upon the college this motto: "Be ashamed to die unless you have won some victory for humanity."
3. Dr. Arthur E. Morgan, now known as "Roosevelt-baiter" or "ex-TVA" Morgan, has been president of Antioch since 1921.
 - a. As an engineer he had seen the failure of technical education to produce educated men.
 - (1) Culture and skill didn't seem to go together.
 - b. Dr. Morgan decided they could be brought together.

Subject Sentence: Antioch College seeks to coördinate technical and liberal subjects and to make both apply to life.

Rule for the Development

14. The development must contain the explanations, reasons, and evidence with which the subject sentence is supported; moreover, it should outline such materials in detail. (Details usually consist of descriptive settings, images and figures of speech, examples and illustrations, comparisons and contrasts, and references to charts, diagrams, models, quotations, etc.)

EXAMPLES:

- a. *Subject Sentence:* A solution is a body of homogeneous character, whose composition may be varied continuously within certain limits.

DEVELOPMENT

- I. "Homogeneity" is an essential of all true solutions.
 - A. Homogeneity means "identity or similarity of kind or nature."
 - B. Salt in a glass of water is a good example.
 1. Take glass, water, salt, and demonstrate.
 2. Stir for a few seconds; observe.
 - a. Crystals cannot be seen
 - (1) By eye.
 - (2) By microscope.
 3. Different physical states cannot be detected.
- b. *Subject Sentence*: We should get our sun tan sanely.

DEVELOPMENT

- I. Sunburn is harmful.
 - A. It destroys beauty.
 1. Imagine a blistering sunburn with a formal dress.
 - a. I saw a girl at the dance in the Memorial Union in such an attire.
 - (1) What a contrast between the spanked-baby red and the black lace!
 - (2) Many of the dancers noticed her.
 - (A) Even my date said it hurt him just to look at her—and how could a man dance with her?
 - x. Would have to touch that blistered flesh.

Rule for the Conclusion

15. The conclusion may consist of the following types of material, alone or in combination: a concise but deft summary, the subject sentence, an illustration that vividly expresses the sense of your subject sentence, a striking and appropriate quotation, a final appeal or suggestion to the audience.

CONCLUSION

We see, then, that Antioch College, which Dr. Eliot of Harvard once referred to as one of the most significant experiments in American education, succeeds by correlating technical and cultural studies on the one hand, and study and life on the other.

Antioch will produce no Ph. D's whose sole ambition is "to know more and more about less and less, until they know everything about nothing." Its students do not leave college expecting that the world owes them a living; rather, Antioch students serve an "apprenticeship to life." Guided through their critical days by careful, experienced hands, they become a part of the society that counts, the society that is spelled with a small *s*. They have the virtue, courage, sensitiveness, and intelligence that college education should develop.

USE OF THE SPEECH OUTLINE

The speech outline is designed to give you a complete sequence of ideas, arranged in the order in which you will present your speech; it is the path or trail you are to pursue from beginning to end. Accordingly, *use it in rehearsal*.

In your first speeches try to make your presentation follow the path of the speech outline as closely as you can. Do not try to memorize its items; through practice and repetition become so thoroughly familiar with its *ideas* that the material spontaneously finds its own language. Try to avoid consciously and deliberately burdening your mind with arbitrary associations; for example, avoid associating a main head with its symbol or with its special place or spot in the speech and avoid memorizing sequences of *words* as such. In other words, try to make the association of ideas natural and logical rather than arbitrary. You should dominate the outline; don't let the outline dominate you.

Carefully follow the method of rehearsal that has been outlined for you in Chapter 6; it is designed to help your mind associate ideas logically and naturally, rather than arbitrarily.

ASSIGNMENTS AND EXERCISES

1. Although you will doubtless have plenty of experience in outlining as you build up your speech outlines, you can learn much about patterning ideas by observing closely the practice of other speakers. Accordingly, select a speech (a class speech, a radio speech, a speech delivered on the campus or in the community by a visiting luminary) and report, either orally or in writing as your instructor may wish, on the following items:

- a. Did the speech reveal a specific purpose? If so, what was it? Was the purpose stated or clearly hinted at? Where?
- b. Did the speech use a subject sentence? If so, what was it? Was it stated or implied? Where?
- c. Did the speaker have definite main heads? If so, state them; and then decide whether the heads showed any special pattern.
- d. Were the subheads and supporting ideas arranged according to a clear pattern? What was the pattern?

Conclude your report succinctly by answering this question: Was the speech as a whole, really *clear*?

2. Make an oral report on some magazine article of interest. Start off by stating the author's specific purpose, and follow with his "subject sentence" and chief supporting heads. (*Note:* If your author does not flatly and explicitly state his purpose and his subject sentence, are both clearly implied? If so, you can phrase them explicitly.)

3. Study the student speech at the end of this chapter, "The Old Crank Next Door," and be prepared to discuss this question: Is it *clear*?

4. Study and criticize the following specimen outlines. Suggest changes and additions which would make them conform more exactly to the prescriptions in this chapter.

SPECIMEN EXPOSITORY OUTLINES

I.

Delivered in a public speaking class in 1942, this speech illustrates an effective way of presenting a brief estimate of a man.

Vargas of Brazil

Specific Purpose: To help this audience understand the character and accomplishments of the President of Brazil.

INTRODUCTION

- A. We are all aware that Brazil is a loyal and useful ally of ours in the war.
- B. We are not all generally familiar with the man who runs Brazil.

Subject Sentence: The ruling power of Brazil is Getulio Vargas, probably the most powerful political figure and the most popular ruler of any South American country.

I. Vargas is powerful politically.

- A. He became President in 1930 as a result of a revolution. (Supporting material needed.)
- B. By 1937 he was a dictator.
- C. The strength of his position has been repeatedly demonstrated. (Supporting material needed.)

II. Vargas' personality is the source of his power and popularity.

- A. He is well liked.
 - 1. Smiling.
 - 2. Nicknamed Ge Ge and Ku Ku.
 - 3. Movies of his golfing.
 - 4. Jokes about him.
- B. He has great common and political sense.
 - 1. He is tolerant.
 - 2. He is not vengeful.
 - 3. He is shrewd.
- C. He is courageous.
- D. His industry is notable.
- E. Twelve years of rule have left his personal history spotless.
- F. Vargas holds his tongue.
- G. He is typically Brazilian.

III. Vargas' dictatorship has made achievements for Brazil.

- A. Social and political reforms have been made.
 - 1. Departments of Labor, Commerce, Education, and Health have been created.
 - 2. Marshes have been drained.
 - 3. Railroad mileage has been greatly increased.
 - 4. Percentage of illiteracy has been greatly reduced.
 - a. More schools have been established.
 - 5. Agricultural production has been greatly increased.

B. Getulio is proudest of political unification and stability.

1. There is no guerrilla banditry today.
2. There is no national "party."

CONCLUSION

Vargas, the gaucho, seems to have governed well. The gaucho still rides, but it's Brazil between his knees now and not a horse.

II.

The following outline was prepared for a speech in a public speaking class in 1942. It illustrates an effective method for handling a technical subject before a non-technical audience. The speech was not intended for engineers or other people who know all about radio already. It was intended for people with reasonable curiosity but little knowledge of electricity. It is founded on the use of common analogies which, though perhaps not scientifically exact, furnish the chief means by which people come to understand new and strange ideas. Notice that no attempt is made to explain other parts of the radio or to answer the *why* of principles of physics. It is *how* the vacuum tube works that is being explained.

The Radio Vacuum Tube

Specific Purpose: To make clear to this non-technical audience how the vacuum tube operates in a common radio or loud speaker system.

INTRODUCTION

- A. Today almost everyone is curious about how our everyday machines operate.
- B. The radio set still seems like a magic box to many people.

Subject Sentence: The vacuum tube, which is the heart of modern radio transmission and reception, and of sound reproduction, operates on basic principles of electricity.

DEVELOPMENT

- I. The vacuum tube is that piece of the insides of your radio which somewhat resembles an electric light bulb.
 - A. Usually it can be seen to light up faintly when the radio is turned on.
 1. Though it is sometimes covered or painted so that it cannot be seen to glow.

- B. Like a light bulb, it contains a filament (or wire) which heats up and glows when electricity flows through it.
 - C. Unlike a light bulb, it contains other metallic parts beside or around the filament.
 - 1. They are the plate and the grid.
 - 2. The diagram on the board will help explain the relation of these parts.
 - 3. Their uses will be explained as we go along.
- II. When the filament is heated, electric energy is permitted to flow around a circuit from filament to plate.
- A. The heated filament radiates electric charges.
 - 1. This is comparable to the way boiling water gives off steam.
 - 2. These electric charges are what are called negative charges.
 - a. Electric charges are of two kinds.
 - (1) Positive and negative.
 - (2) Charges of the same kind repel each other; charges of opposite kinds attract each other.
 - (3) Comparable to the poles of a magnet.
 - B. The plate is made to attract these negative charges across the space between plate and filament.
 - 1. It is connected to a source of positive charge outside the vacuum tube.
 - a. The positive side of a battery or transformer.
 - b. The diagram shows this.
 - 2. The negative side of battery or transformer is connected to the filament.
 - a. The battery or transformer acts as a pump to keep the negative charges flowing.
 - 3. There is then a flow of energy in this "plate circuit."
- III. A loud speaker or other instrument connected to this so-called "plate circuit" may be made to operate.
- A. The energy in the plate circuit works the mechanism of the loud speaker which moves the diaphragm.

- B. When the energy in the plate circuit is made to vary, the diaphragm of the loud speaker vibrates.
 - C. This vibration produces sound.
- IV. The third part of the vacuum tube, the grid, causes the variation of the energy in the "plate circuit."
- A. The grid is a sort of lattice between the filament and the plate.
 - 1. It is in the path of the negative charge going from the filament to the plate.
 - B. It can be made to permit or obstruct the flow of charges from filament to plate.
 - 1. If there is no charge on the grid, the negative charges from the filament may freely pass to the plate.
 - 2. If the grid is given a negative charge, it will tend to prevent the charges from the filament passing to the plate.
 - a. The negative charge on the grid will tend to repel the negative charges from the filament back to the filament.
 - 3. This is as if we put a valve in the flow to control its quantity.
 - a. The vacuum tube is sometimes called the electric valve.
 - C. The strength of the negative charge of the grid will determine how much energy will flow in the "plate circuit."
 - 1. The stronger the charge on the grid, the fewer charges will pass from the filament to the plate.
 - 2. The weaker the charge on the grid, the more charges will pass.
 - D. A microphone or some other instrument is made to control and vary the strength of the charge on the grid.
 - 1. The grid is connected to some outside source of charge.
 - 2. A microphone is connected in this circuit. (See diagram.)
 - 3. The voice striking the diaphragm of the microphone causes the charge in the circuit to change.

- E. The grid is comparable to a set of venetian blinds.
 - 1. It regulates the flow of energy in the plate circuit as the blinds regulate the flow of light into (or out of) a room.
 - 2. The varying of the charge on the grid is like the moving of the slats of the blinds.
 - 3. The microphone varies the charge on the grid as the string and pulley vary the angles of the slats on the blinds.
- V. Through the vacuum tube the movement of the diaphragm of the microphone (produced by sound) causes the movement of the diaphragm of the loud speaker (producing the same sound).
 - A. The microphone varies the charge on the grid in exact accordance with the variations of the sound of the voice.
 - B. The variation in the charge on the grid causes exactly comparable variations in the energy in the plate circuit.
 - C. The variations of flow of energy in the plate circuit cause exactly comparable variations in the movement of the diaphragm in the loud speaker.
 - D. The movements or vibrations in the diaphragm of the loud speaker cause sound just like the sound which caused the vibrations (or movements) in the diaphragm of the microphone.

CONCLUSION

The vacuum tube is the heart of the electrical transmission of sound by radio or long distance phone.

III.

Presented in a public speaking class in 1935, this outline is an excellent example of what can be done in explaining a process in a 15-minute speech.

How Plain Linoleum Is Made

Specific Purpose: To explain the manufacture of plain linoleum.

INTRODUCTION

- A. Probably you have all heard of "battleship linoleum."
 - 1. It is superior to wood.
 - 2. Why is it that many public buildings and that the kitchens in our homes use linoleum rather than wood as floor covering?

B. Man has made a floor covering that has all the advantages of wood and none of its disadvantages.

1. Look at the linoleum on the floor of the library lobby—in use for 20 years and won't need to be replaced for another 20 years.
2. How does man make such a superior material?

Subject Sentence: The manufacture of plain linoleum is accomplished by mixing linseed oil, ground rosin, and cork, and pressing it into a burlap foundation, thereby making a floor covering that is resilient, durable, and waterproof.

DEVELOPMENT

I. The first step consists in converting linseed oil into a viscous, rubbery substance.

A. The oil is heated to boiling.

1. The impurities must be made to rise to the top where they may be easily skimmed off.
2. Boiling causes the oil to oxidize more rapidly.

B. The boiled oil is made to drip slowly over scrim until they are thinly coated.

1. Scrim provide much surface to facilitate the oxidation of the oil.

a. Usually the scrim are large sheets of muslin, 3 x 25 feet, hung 2 to 4 inches apart.

2. Troughs at the top of the scrim hold the boiled oil.

3. Coats are applied at half-day intervals until sheets about one-half inch thick are produced.

4. Upon oxidation linseed oil breaks down into fatty acids which are gummy and tough.

a. Frederick Walton, an Englishman, first discovered this phenomenon on his paint pot.

II. The second step in manufacture consists in combining the oxidized linseed oil sheets with rosin and gum so as to produce a "cement."

A. The linseed oil sheets are ground finely.

1. Only in fine particles can they be combined successfully with the rosin.

- B. Rosin is the residue left after turpentine is distilled from pine sap.
 - C. The ingredients are heated for several hours in large kettles at high temperatures.
 - 1. This produces a viscous mixture called "cement."
 - a. The lower boiling liquids boil off.
 - D. The ingredients, in cement form, are allowed to age.
 - 1. The relative firmness of the cement determines the type of linoleum to be made.
 - 2. Aging gradually hardens the cement.
- III. The third step is the preparation of the cork.
- A. Cork gives elasticity to the linoleum.
 - B. Two-ton millstones grind the cork very fine.
 - 1. A powder must be made that is fine enough to pass through a screen having 2500 openings to the square inch.
 - a. A fine texture is absolutely necessary to the finished product.
 - (1) Fine texture leaves no rough spots.
 - (2) Fine texture does not destroy the elasticity of the cork.
- IV. At stage four a mixture of aged cement and ground cork is pressed into a burlap foundation.
- A. Experience has demonstrated that burlap affords a hard, even foundation.
 - B. Heavy rollers press the mixture into the burlap until it is one piece.
 - 1. The burlap serves as a mat.
- V. The final step is baking.
- A. The linoleum as it leaves the pressing rolls is easily marked and dented.
 - 1. It is soft and doughy.
 - B. Baking produces a hard sheet of flooring.
 - C. In the baking room, the soft sheets are hung in festoons from batons placed at the top of the room.
 - 1. This arrangement allows the free even distribution of heat.
 - D. Baking is carried on until a firm but elastic sheet results.

1. A plunger forced against the linoleum for 60 seconds must not break the surface, nor leave a mark that does not disappear in 5 minutes.
2. A revolving, vertical shaft pressed into the linoleum must not break or dent the product.

CONCLUSION

With simple, everyday materials—linseed oil, rosin, cork, and burlap—man has developed means of treating them—principally through mixing, pressing, and oxidation—so as to turn them into a durable, resilient, and waterproof floor covering that improves on Nature's own.

IV.

This outline was the basis of a speech in a class in 1941. It shows how a process can be handled in a 6-minute speech.

The Bessemer Process

Specific Purpose: To explain the process of manufacturing steel by the Bessemer process.

INTRODUCTION

- A. It is said that steel is the heart of an industrial civilization.
- B. This was not always so.
 1. Iron once was.
 2. Discovery of steel in the late 19th century.

Subject Sentence: The manufacture of acid Bessemer steel is carried out in a pear-shaped converter by blowing cold air through liquid pig iron, thereby removing most of the impurities by oxidation.

DEVELOPMENT

- I. Pig iron is of limited use unless transformed into steel.
 - A. It is too brittle.
 1. It is the presence of carbon that causes this brittleness.
 - B. It cannot be forged or rolled.
- II. A pear-shaped converter, fixed to a steel frame, is used. (Diagram of the converter, showing 2 sections.)
 - A. The steel frame is supported on suitable bearings.
 1. The converter has to be rotated.

B. Most of the heat generated during the process is retained.

1. Little heat can escape from the nose of the converter.

a. The eccentric shape prevents loss of heat.

2. A temperature higher at the end than at the start of the process is required.

III. Oxidation removes most of the impurities.

A. The air, passing through the molten iron, burns the silicon, carbon, and manganese.

CONCLUSION

The Bessemer converter is essentially an instrument that drives impurities out of pig iron and then permits us to put them back in, in the right quantities.

Out of the converter have come our railroads, skyscrapers, automobiles, and machine tools. On these our industrial economy is built.

V.

Presented in a public speaking class in 1940, this outline illustrates how a speech can be built around a definition.

What is a "Solution"?

Specific Purpose: To explain the meaning of "solution" as the chemist sees it.

INTRODUCTION

A. Many of you are now taking qualitative analysis.

1. Last week you heard Professor X explain the nature of a solution.

2. If you didn't understand what a solution is any better than I did, perhaps I can help you.

B. I talked with Professor X for half an hour, and then read a special article on solutions in the *Journal of Chemical Engineering*. I believe I now know what a solution is.

Subject Sentence: A solution is a body of homogeneous character, whose composition may be varied continuously within certain limits.

DEVELOPMENT

- I. Homogeneity is an essential of all true solutions.
 - A. "Homogeneity" means "identity or similarity of kind or nature."
 - B. Salt in a glass of water is a good example. (Demonstrate by mixing salt and water in a beaker.)
 1. Neither by eye nor by microscope can different physical states be detected.
- II. The composition of true solutions may be varied continuously within certain limits.
 - A. This is illustrated by the addition of salt a little at a time to a glass of water.
 1. The salt dissolves for a long while.
 2. Then finally it settles to the bottom and the limit of the process has been reached.
 - B. In certain cases the limit may be infinity.
 1. Water and alcohol will dissolve each other in in any given quantities.
- III. True solutions are differentiated from other mixtures.
 - A. Turbid water is not a solution. (Stir soil and water in a beaker and hold to light.)
 1. It is merely a suspension of pieces of matter.
 2. It is not homogeneous in character.
 3. The solid will settle to the bottom eventually.
 - B. The mixture of milk and cream is not a true solution.
 1. Cream is merely a mass of fat globules suspended in the water of the milk.
 2. Suspensions of one liquid in another are called emulsions.
 - C. Metal particles suspended in water although they show little tendency to settle out cannot be classified as true solutions.
 1. This type of mixture is intermediate between the dispersion of the solution and that of the suspension.

CONCLUSION

It's all very simple, you see. A solution is a homogeneous body whose composition may be varied within certain limits.

VI.

The speech outline below served as the guide of a 12-minute speech to a class of 24 students at Iowa State College. Although girls made up the bulk of the class, the men found the talk interesting and received it with applause. Perhaps the ridicule in the speech was too sharp for the sensibilities of the young ladies? The speaker herself supplied the marginal notes; they indicate that she knew what persuasive methods she was employing.

IF YOU MUST TAN, TAN SANELY!

Specific Purpose: To get people to exercise caution in acquiring a sun tan.

INTRODUCTION

(Use of imagery, contrast, and humor as means of getting attention)

- A. On the first warm Sunday in June, hundreds of thousands of people are on the beach at Coney Island.
 - 1. There are all nationalities.
 - 2. There is a riot of color.
 - 3. There is a great variety of activity and amusement.
- B. At Carr's Pool on the first Sunday in June, many of us gather, amid much splashing and amusement.
- C. Many of us go swimming primarily to get a good coat of tan, to get that "outdoor look."

Subject Sentence: We should get our sun tan sanely.

(Explanation) (I don't mean to imply that we don't have sense enough to get a gradual tan; we simply don't realize the difficulties involved.)

DEVELOPMENT

- I. Sunburn is harmful, for
 - A. It destroys beauty, for
 - 1. Imagine a blistering sunburn with a formal dress!
 - a. I saw a girl at the Memorial Union last night in such an attire.

(Vanity and personal reputation)

(Ridicule)
(Imagery)

(1) What a contrast
between the
spanked - baby
red and the
black lace!

(Desire for social approval)

(2) Many of the
dancers noticed
her.

2. Sunburn gives the face a
weatherbeaten look.

(Imagery and simile)

a. The skin sometimes gets
hard, crusty, and looks
like old leather.

b. Would the sweet young
thing want the face of
a sailor?

B. A sunburned skin menaces the
whole body, for

(Health motive)

1. Poisons spread to all parts of
the body,

a. The blood carries them.

b. A poison is a poison
anywhere.

(Facts)

2. In 35% of the cases of severe
sunburn, poison spreads to
other parts of the body.

(Authority)

a. Dr. James F. Cox re-
ported this in a study
he made at Atlantic
City.

(Self-preservation and
fear of consequences)

C. Blistering of one-third of the body
may cause death, for

1. John Cacorma's death, re-
ported by the Associated
Press, was due to severe sun-
burn.

(Metaphor)

2. The body can't "breathe," in
that

a. It can't discharge waste
materials fast enough.

b. It is as if an auto were discharging only one-half as much exhaust gas as it should.

(Sunburn, however, does far more than injure our beauty and imperil our health.)

A. New York City's laborers annually lose 200,000 working days, in that

2. With these lost days 1000 carpenters could build the dwellings of Ames in a year.

B. Dr. Pabst thinks that illness from sunburn costs workers \$1,400,000 a year.

(If careless exposure to the sun costs us so much money and is injurious to health, what can be done about it?)

A. We can expose our skin gradually,
for

1. It is easy to regulate first doses according to the type of skin.

a. Brunettes should take
10-12 min.

b. Blondes can take 5-7 min.

c. Red-heads must absorb only 3-5 min.

(Has any one ever said that brunettes couldn't take it?)

2. What I can do you can do.

3. This is the program followed by many of the movie actresses.

- (Suggestion)
(Pocket-book motive)
- B. Even if your skin won't stand sun,
you can get tanned successfully,
1. Use Glucoside stain.
a. Sixty-cents worth will
do the trick.

CONCLUSION

(Summary and appeal)

If we value what good looks we have, if we are sensible enough to think twice about our health, if we want to avoid discomfort and loss of income, then submit to the sun's rays judiciously. Remember that the sun shows no mercy.

Don't be careless and foolish. Some people, after all, can't get a tan.

- (Fear of consequences)
- A. You must have a certain amount of skin pigmentation for a tan, and
A'. You may not have enough, for
1. This is the case with one of my friends.

The Old Crank Next Door

HOWARD E. SCHMITZ

This speech was delivered by a student in an adult evening class in public speaking in 1945. The speaker is a college graduate employed as a chemist in a large petroleum company. His audience was composed of a variety of men and women from many businesses and professions, having in common chiefly their desire to improve their speaking. The speech was intended to fulfill a regular assignment of a 3- to 5-minute speech of simple structure and of expository purpose.

All of us have a conscience and each of us has a pretty good idea of what a conscience is. I am not concerned, therefore, either with proving that you have a conscience or of explaining what I think a conscience is. What I want to do this evening is to point out three things which I think are important to keep in mind if we are to understand and get along with our consciences.

In the first place, the only thing that conscience does is to punish us. Its nature is clearly shown by the words used to describe it: "strict," "stern," "harsh," "pricking," "scolding," "nagging." Even "guilty," when used in this connection, refers not

to the conscience itself, but to the way that it makes us feel. On the other hand, who ever heard of a "kind," "generous," or "forgiving" conscience?

Secondly, we can subdue our conscience but never escape from it, as evidenced by the story about Mr. — which we all read in the papers two weeks ago. Here was a man who in a period of fifteen years embezzled something over \$200,000 from the bank for which he worked. To me, the amazing thing about the story is not that he was able to embezzle so much money successfully, without even his wife's knowledge, but that he was caught by his own word. Not only did he admit his guilt without being accused, but he continued to volunteer a great deal of information about what he had done—information which might not have been found out even by close cross-questioning. I think it is plain that although his conscience had been by-passed for fifteen years, it finally caught up with him.

The last important thing to remember is that the punishments handed out by conscience are often much too severe for the crime committed. For example, think of the normally moderate drinker who goes to an especially good party one evening and has three or four too many drinks. He soon begins to feel pretty good and does and says things that he ordinarily would not, much to everyone's delight. But he finally goes home and goes to sleep, and by morning his drugged conscience will have regained full strength. You can rest assured that no one who was at the party will feel as ashamed of his behavior as he himself will, and it will probably be some time before he can square himself with his conscience.

Thus we can see that although the conscience is often called "a little voice inside," it acts more like "the old crank next door." It never has a good word for us, is always looking for trouble, and when it finds it, often makes the punishment outweigh the crime. As with the crank next door, the best we can do is to understand its nasty disposition and try to give it few things to complain about.

INVENTORY BLANK FOR INFORMATIVE SPEECHES

Name _____ Speech No. _____

Date _____

(Note: Your speaking is rated according to the following scale: 1, superior; 2, good; 3, average; 4, passable; 5, inadequate.)

	Rating	<i>Distracting Qualities</i>
I. <i>Choice of Subject</i>	<input style="width: 50px; height: 20px;" type="text"/>	
II. <i>Supporting Materials</i>	<input style="width: 50px; height: 20px;" type="text"/>	
A. Kinds		
Information	Comparison	
Examples	Testimony	
Illustration	Repetition	
Extended	Concrete language	
Pictorial		
B. Number: sufficient____, insufficient____		
C. Skill in use		
III. <i>Interest Methods</i>	<input style="width: 50px; height: 20px;" type="text"/>	
Number: sufficient____, insufficient____		
Skill in use		
IV. <i>Organization of Ideas</i>	<input style="width: 50px; height: 20px;" type="text"/>	
Divisions evident?		
Introduction____ Development____ Conclusion____		
Purpose evident?____ Subject Sentence evident?____		
Main heads evident?____ Their pattern evident?____		
V. <i>Delivery</i>		
A. Realization of meaning	<input style="width: 50px; height: 20px;" type="text"/>	
B. Sense of Communication	<input style="width: 50px; height: 20px;" type="text"/>	
C. Voice: Pitch Rate	<input style="width: 50px; height: 20px;" type="text"/>	
Loudness Quality		
D. Pronunciation	<input style="width: 50px; height: 20px;" type="text"/>	
Correctness		
Distinctness		
E. Language	<input style="width: 50px; height: 20px;" type="text"/>	
Grammar		
Vocabulary		
F. Bodily Action	<input style="width: 50px; height: 20px;" type="text"/>	
Poise and presence		
Gesture		
GENERAL EFFECT	<input style="width: 50px; height: 20px;" type="text"/>	

INVENTORY BLANK FOR THE PERSUASIVE SPEECH

Name _____ Speech No. _____

Date _____

(Note: Your speaking is rated according to the following scale: 1, superior; 2, good; 3, average; 4, passable; 5, inadequate.)

	Rating	Distracting Qualities
I. <i>Choice of Subject</i>	<input type="text"/>	
Position or view appropriate to audience? _____ to the speaker? _____ to the occasion? _____		
II. <i>Means and Methods of Persuasion</i>	<input type="text"/>	
A. Evidence and argument	<input type="text"/>	
B. Appropriateness to audience attitudes	<input type="text"/>	
C. Suggestion	<input type="text"/>	
Through ideas and language	<input type="text"/>	
Through speaker's personality	<input type="text"/>	
D. Plan of presentation	<input type="text"/>	
GENERAL EFFECT	<input type="text"/>	
III. <i>Clearness of the Speech as a Whole</i>	<input type="text"/>	
IV. <i>Delivery</i>		
A. Realization of meaning	<input type="text"/>	
B. Sense of communication	<input type="text"/>	
C. Voice: Pitch Rate	<input type="text"/>	
Loudness Quality		
D. Pronunciation:	<input type="text"/>	
Correctness		
Distinctness		
E. Language:	<input type="text"/>	
Grammar		
Vocabulary		
F. Bodily Action	<input type="text"/>	
Poise and presence		
Gesture		
GENERAL EFFECT	<input type="text"/>	

CHAPTER 11

Making the Speech Interesting

The Problem

When, as sometimes happens, an audience for some special reason is determined to listen to a speaker and to get what he has to say more or less in spite of him, the speaker's problem is then only to make it possible for them to understand; that is, he has only to be reasonably clear. Such occasions, however, are rare, rarer than many persons suppose. Ordinarily a speaker cannot assume an eagerness in his audience to listen attentively and to keep on listening. The most he can assume, under ordinary circumstances, is that his audience will be passively willing to be interested if the speaker so manages his speaking as to interest them. The initiative must be the speaker's. He cannot dodge or shift the responsibility. We have already suggested that if an audience does not understand, it is the speaker's fault. It is the speaker's fault, too, if an audience does not become interested. Some subjects in themselves, it is true, have more initial attraction to specific audiences than have other subjects, and circumstances and the reputation of a speaker sometimes attract interest at the outset. If that interest is to be maintained and increased, however, the speaker must do it.

The Solution

Gaining and holding interest is closely allied to the controlling of attention; in fact, interest is impossible unless

an audience can be led to attend to the successive moments of meaning that make up a speech—to be concerned solely with the meanings which are derived from speech and language. When a listener wavers from what a speaker is saying, he is finding other things more commanding and more interesting.

A boy plays with toy trains and gets to know something about them through experience. He sees real trains and rides them, perhaps has a chance to ride in the cab of a locomotive. He begins to realize the connection between trains and the transportation system of a country. In short he builds up through association and experience—and perhaps through reading—an *interest* which subsequently comes into play and directs his perception when trains, transportation, or things closely connected with them are mentioned. Another boy without such associations may not have an interest in trains and transportation, and he for the most part ignores them. Similarly, some of us develop an interest in art, and others do not, or an interest in chemistry, in the Rotary Club, in the Presbyterian Church, and so forth. Wide experience, knowledge, and education make for diversity and breadth of interest; narrow experience for few and restricted interests. Strictly speaking, then, an interest is a general “set,” a positive response tendency toward a “subject,” an area of knowledge, or a group of experiences.

If this is the nature of interest, it is clear that interest must be “grown” and established. The speaker’s problem, accordingly, is to *cultivate and develop* in his hearers an interest in the subject of his speech. He solves his problem in two ways: (1) Wherever possible he employs any of the factors which control attention and perception; as a result of holding the listener’s attention on ideas, the speaker helps the hearer to acquire knowledge from which interest grows. (2) He tries to associate his ideas with the already established interests of his hearers.

All the methods of securing and holding interest we present here are pointed *applications* of the laws of perception as adapted to public speaking. And *deliberate, conscious* application is necessary if a speech is to be made really interesting. We cannot overemphasize this injunction. "Oh, well," a speaker may think, "I've solved my interest problem by selecting an interesting subject, digging up some information, making a good outline, and using some supporting materials; now I'll get on to rehearsal." But such a speaker is not quite ready for rehearsal. He should first go over his ideas, inspect each idea in turn, asking himself: "Will this idea really interest my audience? Can I substitute a more interesting idea? Can I add ideas that will enhance interest at this point? Can I more effectively manipulate the idea—handle it more interestingly? Can I treat each section of my speech more compellingly?" The speaker who will thus face his interest problem should find aid from the suggestions that follow. To make possible ready and easy reference to the more important interest methods, we shall bring them all together here, even though some of them have been referred to earlier in this book for other purposes. We shall present, first, suggestions that should aid the speaker in *selecting* ideas that will aid interest; and second, suggestions for securing interest through the *treatment and handling* of ideas.

SELECTION OF IDEAS

I. Methods Which Bring Our Latent Interests into Play

"To make a dull subject interesting," Professor Winans once suggested, "associate it with something already interesting." As we have pointed out above, what interests us is what we have in one way or another gained knowledge about; and what we learn about and find interesting is dictated by our motives, emotions, and attitudes, and is

reinforced by them. Consequently, to make your subject interesting, associate it with our perennial motives and attitudes.

It would be impossible to describe all of the ways in which such association can be effected. We will, therefore, present some typical illustrations. The student should multiply these illustrations from his own observation and should school himself to become increasingly aware of the hundreds of cases of the use of such association which occur about him all the time—especially in commercial advertising. When a manufacturer adorns his advertisement for George IV Cigarettes with the brightly colored figure of a beautiful blonde, he is trying to transfer the *interest in sex* aroused by the beautiful blonde to the text of his blurb (which may be no more than the name of his cigarette). The similarity between the use of this sort of association for purely interest value and the use of it to provide motives for action will be seen to ally this discussion with the handling of persuasion in the next chapter.

A. The preservation of life and the maintenance and improvement of health and well-being.

Application. A great many people, especially women, have very little interest in how automobiles operate, in why one does this or that in operating a car. They have often become interested in learning such things, however, by being shown how such knowledge could save them from having a serious, perhaps a fatal, accident. Thus would interest in the preservation of life be transmitted to interest in automobile mechanics.

Application. Workers in a factory never listen with so much interest to a lecture on safety methods as they do just after one of their fellows has been killed or injured by careless handling of the machinery which they themselves are working with.

Application. A dull, factual speech on the modern theory of nutrition, which the audience was enduring patiently and sleepily, became very interesting towards the end when the speaker at last connected her information with the sick, uncomfortable feeling

many people have after eating big, tasty meals. She suggested that the information which she had been giving would, if applied, enable people to eat heavily and still feel good. When she had finished, her audience demanded to hear over again almost all that she had said. Their interest in health (and their pleasure in a good meal!) was belatedly connected with what the speaker had been saying. The speaker might have enlisted this interest at the beginning and have turned her dull recital into an effective, interesting speech.

Application. The basis of much advertising of caffeine-less coffee, nicotine-less tobacco, and mentholated cigarettes, and of the campaigns to sell the cigarettes which do not cause coughs and injury to the throat is the fundamental interest of people in health and in pleasure. We can enjoy ourselves and yet maintain or improve our health. In that combination we are all interested.

In all the cases here presented, the ultimate purpose is to arouse the audience to action. The first purpose, however, is the association of an idea or a course of action with a fundamental *motive* that prompts the listener to pay attention until he has enough information to help create interest.

B. The maintenance and improvement of material wealth. Here we have the familiar "pocketbook" motive, one of the most readily available of all motives.

Application. "I wish to explain to you," says a speaker in an evening class in public speaking, "how upholstered furniture is constructed, and to analyze for you the various kinds of material used in that construction. If you listen to me, you will be able to judge whether you are getting your money's worth when you buy that new living room suite. No salesman will be able to cheat you, or to sell you bright colors instead of sound, lasting furniture."

Application. "From my experience as a cashier in a bank," says another speaker, "I am going to save you money. Only last week we paid a check for *ninety-three* dollars against the account of one of our depositors because he had been careless in the writing of a check for *three* dollars. I am going to explain to you how you can avoid being a victim of petty forgers." Here the *pocket-book* interest with the added interest value of the concrete example is associated with instructions in how to write a check.

Application. "I have a plan," says a campus speaker, "for re-organizing our athletic program." ["So what?" thinks his student audience. "Those of us who are interested, go to games; those of us who don't care, don't care. Why another plan?"] But the speaker is keeping step with his hearers' response. He goes on: "Do you realize that \$4.00 of your \$5.00 Activity Fee goes for the support of intercollegiate athletics alone...?" Then interest in the plan picks up.

There are many changes which could be made for social, civic, political, economic improvement which need only to be fully understood by the people to be accepted and authorized; but people generally are not interested enough to listen and to understand. Let a speaker show them that their personal fortunes will be improved, that their property will increase in value, that the money they have will go farther, or that losses may be avoided, and their interest in the proposal will be aroused, often to the point of action.

C. **Pride and prestige.** Most people wish to enjoy positions of consequence among their fellows; to have many friends; to have their opinions carry weight; to have their wishes respected; to be compared favorably with other people; to be elected to office in club, lodge, class, community, government; and to have their names mentioned in the paper. This is a healthy desire which becomes harmful only in excess. It may be used very profitably by speakers as a means of associating what might be dull with what is interesting.

Application. One way in which people become interested in taking evening courses in public speaking or in writing is through someone's showing them that if they learn to express themselves better they will get better jobs, will get chosen officers in their clubs or unions, will become leaders and hence persons of consequence among their friends.

Application. A high school physics teacher aroused an apparently dull and obstructive boy to an intense interest in all the textbook had to say about electricity by offering him the chance to appear before the class, dismantle and reassemble an electric motor, and explain the principles on which it operated, as soon as he should make himself master of the necessary information.

Application. Even when (though seldom) there are no other interests operative in a college or school class, the competitive interest in grades is often converted into an interest in the subject matter of the course. This interest, once aroused, is then often increased and maintained by the increase of knowledge, for, as we know, interest grows with knowledge.

“Knowledge is power” is a cliché of long standing, but it is still fundamentally believed by most people. Hence, when a speaker can suggest to an audience that what he is saying or is going to say will give them power and prestige of one sort or another, he is well on the way toward interesting them.

D. Enjoyment and satisfaction of the senses. Under this heading is included people’s feeling of pleasure in good eating and good drinking, in avoidance of unpleasant stress and strain and hard work, in comfort and luxury, amusement and entertainment. These cannot, of course, be completely separated from the motives of health and money, and the emotion of pride or self-love, but for practical use they are separable.

Application. To help your audience to listen readily to your speech on new recipes, or on the use of the all-purpose, stainless-steel cooking utensils, or the modern electric range, or the electric mixing machine, remind them of the comfort of the cool kitchen, the absence of stacks of dirty pots and pans at the end of the meal, the tasty, appetizing cake or the brown, juicy roast which they will enjoy if they use your commodity correctly. (Or, if possible, show them pictures of those inviting edibles!)

Application. Lest your explanation of the operation of television or of FM radio be not listened to by your non-technical audience as eagerly as you would wish, represent to them the ease and comfort with which they will be able to see by television a football game on a cold autumn day or in a distant Rose or Sugar or Cotton or Yale Bowl, or a baseball game on a hot summer day while they sit in the cool breezes of the lakeside, and describe to them how clear and free from interference and static will be their reception of concerts, plays, dance orchestras with FM.

E. Sex attraction and the perpetuation of the race. Love, marriage, and procreation make up the most universally interesting of all stories. Anything, therefore, which is associated with the relations between the sexes is a perennial source of interest. A picture of a beautiful woman is apparently a valuable part (sometimes the only part) of an advertisement intended to interest men, and even women. The suggestion that this or that will lead one to having a suitable mate, a happy home, and handsome children almost always attracts interest. A resourceful speaker, therefore, will not neglect the discreet, fitting, and honest use of this interest.

Application. Mothers have for ages noticed their sons taking new and unaccustomed interest in combed hair, clean finger nails, shined shoes, and clean shirts as soon as these sons have begun to be interested in girls. And mothers have not refrained from subtly promoting that association of interest.

Application. One of the methods frequently used to interest young men and women in the activities of religious and community organizations is the suggestion that in those organizations they will come in contact with attractive young persons of the opposite sex. Often the interest shown by young men (and some older men) in taking important parts in such organizations is derived from the interest which they have in appearing important in the eyes of some young women. Here interest in the organization is attached to both sex interest and interest in position and power.

Application. If a speaker wishes to interest women in a new method of housekeeping, a different way of dressing, better ways of giving themselves glamour, new recipes, he or she will show that the knowledge offered will make the women more successful with men or more attractive to men.

Application. In the presidential campaign of 1944 each major political party gave a prominent place among its speakers to a beautiful and attractive woman, not, as was sometimes said, to interest the *women* of the nation, but the *men*.

F. Sentimental attachments. This is a broad category perhaps overlapping others, especially the preceding category. We all have powerful interests in our families, our

friends, our localities, our nation, and in those things which remind us of them. Mother-love, filial affection, patriotism, regard for old persons and children (especially babies), a sympathy for the afflicted and unfortunate—these are sources of interest which, enlisted without the reek of sentimentality, may be drawn upon judiciously by a speaker.

Application. During war, one of the standard devices for arousing the interest of people in the wickedness of their enemies is the description of the suffering of children in the war areas.

Application. Hardly a speech was made during World War II which did not seek interest by reference to the fathers, husbands, brothers, sweethearts in the armed services abroad, or to the wives, mothers, children, and sweethearts at home.

Application. To interest a man in your plan for his insurance, picture to him the happiness and security of his wife and children when he shall become well insured.

Application. Speeches touching the glories of old Alma Mater usually interest loyal alumni; things which call up memories of the "old gang" interest most people; and except in times of the utmost cynicism, reminders of our affection for our country interest all of us.

G. Curiosity. One of the factors which influence what we will attend to is the special "set" or readiness to respond. It is a signpost that directs response in one way rather than another. In solving a problem, e.g., a mathematical problem or a puzzle or a riddle, it is the *hint* that leads to the correct answer. If this getting-set stage stops us short of tension and excitement it is called *curiosity*; if it brings with it tense excitement, as in the movie, the play, the novel, and the detective story, it is called *suspense*. Both are useful to the speaker in helping him to control attention and hold interest.

1. *Concrete detail and description may stir curiosity.* Often, before stating the main idea of his speech or announcing his proposition, a speaker will wish to get his audience set and

primed with some concrete detail which will arouse curiosity and will appear in its full significance when the audience finds what the speaker is driving at. A speaker began with an account of an Arab wedding in Africa. As the wedding was reaching its climax, the bride and groom suddenly postponed the rest of the celebration while the whole party gathered around an American Army truck and eagerly formed in line—not for bread, not for soup, not for movies, but for delousing by the new DDT method. Thus the speaker aroused curiosity with material which led directly to his subject.

2. *The question.* The function of some questions is to get a listener set for what is to come. Even the beginning speaker finds the question easy to use—so easy that he runs some danger of overdoing its use.

One kind of interrogation is the open question and is sometimes employed to start off the speech, sometimes to start off a main point. It opens the way for an answer which the speaker immediately supplies. For example: “Do you know what is the biggest business in the world? The United States Government.” Sometimes a speaker may use series of questions effectively, as did Patrick Henry in his “Appeal to Arms” speech:

Has Great Britain any enemy, in this quarter of the world, to call for this accumulation of navies and armies? No, sir, she has none. They are meant for us; they can be meant for no other. They are sent over to bind and rivet upon us those chains which the British ministry have been so long forging. And what have we to oppose them? Shall we try argument? Sir, we have been trying that for the last ten years. Have we anything new to offer upon the subject? Nothing. We have held the subject up in every light of which it is capable; but it has been all in vain.

Perhaps the best formula for finding good questions is this: Frame the question that a hearer would ask if he were to interrupt you, and place it at that point in your speech where

he might logically ask it. This Patrick Henry did in the quotation above.

3. *The story or anecdote.* The story or anecdote, humorous or not, is effective in part because of the build-up of curiosity until we are ready for the climax or point. Indeed, the story as a speaker customarily uses it often stimulates curiosity in two ways, first within the story itself, and second, in the moment just before the speaker shows how it applies to his point. Both are illustrated in the following passage spoken by Booker T. Washington to an audience of Negro children:

There is a way for us to work out of every difficulty we may be in. There is a story told of two unfortunate frogs who in the night had the misfortune to fall into a jar of milk. Soon afterward one of the frogs said: "There is no use to make any effort; we might just as well sink to the bottom and have life over with." The second frog said: "That is not the way to look at it. Where there is a will there is a way. I am going to get out of this milk." So the second frog began to kick and he kept kicking until three o'clock in the morning, when his kicking had turned the milk to butter, and he walked out on dry land. Now I am on the side of the kicking frog every time, and I believe there is a way for us to kick out of every difficulty in which we find ourselves placed as a race.

H. **Humor.** Perhaps the most useful emotion to enlist in controlling interest is humor. The most effective use of humor will be governed by the following requirements.

a. *Relevance.* In this connection the student should reread what we have written about the proper use of example. Humor is interesting, but it should be so used as to transfer the interest to the ideas or materials which the speaker wishes the audience to attend to and to remember. Stories and anecdotes may be funny quite independently of any context in which they are told, but unless they are plausibly and securely related to the speaker's ideas, the audience's interest in the story will stop there and will not be extended to the idea. Don't drag stories into contexts to which they have no appropriate relation unless you are so desperate for

the audience's attention that you must have it whether or no; and don't say "That reminds me of a story. . . ." unless there is something in what you are discussing which really should remind you of the story. A story which will usually get a good laugh on its own merits concerns the inebriate who stood counting the cars of a freight train at a grade crossing in a small town, and then said seriously to his companion, "That's a long train! Yessir, that's a long train! Lucky it went through straight ahead. If it had gone through sideways, it would have wiped out the village." This story could hardly be made to illustrate the danger of pollution of the city's water supply by surface drainage. It might very well, however, reinforce the idea that people often arrive at preposterous conclusions when they attack a problem on a detached, logical basis without reference to the practical limitations of the circumstances. A concatenation of amusing stories may produce a very interesting vaudeville act; but, unless the object of the speech is to show that the speaker is a very funny fellow, the stories must be strictly subordinated to ideas and must be relevantly built into the speech.

b. Propriety. Even irrelevant humor is better than humor which appears to the audience to be out of keeping with the occasion, inappropriate to the speaker, or offensive to persons whom the audience considers worthy of respect. We have all heard speakers make very amusing blunders or slips of the tongue on serious occasions. These slips and blunders have been unquestionably interesting and have attracted the audience's attention very securely; but they have also destroyed the spirit of the occasion and distracted attention seriously from the speaker's message—sometimes even for the rest of a long speech. Furthermore, when the audience has had reason to suspect that the slip was not really a slip but a deliberate trick intended to amuse, the effect has been not only loss of interest for the speaker's ideas but a lessening of regard for the speaker himself.

On this point as on many others, nothing can take the place of good taste and good sense. No rules can be prescribed which will insure a speaker that his humor will conform to propriety. He will be playing safe, on the whole, if he avoids the risqué, the raucous, and the profane (regardless of his audience), if he refrains from humor which will single out or ridicule individuals or special minorities before general audiences, and if he maintains good will and good humor in his humor. When in doubt, refrain from telling the off-color anecdote and from using the language of the smoking-room. Afterwards it is usually too late to say, "Why, I had no intention of offending."

c. *Freshness.* On some after-dinner or sportive occasions a speaker, especially if he has the reputation of being a wit, can get a laugh with almost any threadbare wheeze or feeble pun. People laugh, at such times, simply because they want to laugh and are waiting only for an excuse. Most of the time, however, audiences want fresh humor or fresh application of old humor. An inexperienced speaker, at least, will avoid thumbing through joke books and anthologies of wit and humor, not because the contents of such books are not amusing (or at least were not amusing originally), but because they are everyone's property, audience's as well as speaker's. Likewise the retelling of stories and the use of jokes published in such popular magazines as the *Reader's Digest* and in the comic strips are not always as effective as the speaker expects them to be. The humor was very good when published, but most of one's audience has already read it and has heard others repeat it again and again since its publication. In spite of the habits of the locker room and the smoking car, a speaker cannot get away from the consequences of his stale joke by merely changing the characters or by prefacing it with, "Stop me if you've heard this one." An old story, in order to be effective, should be given a new twist or a new application or a disguised setting. Then the

audience may be interested in recognizing the essentials of the story and be pleased at the surprise elements.

Stories and anecdotes, though excellent sources of humor, and though more easily within the reach of most of us, are often not the most effective vehicles for producing interest. Some of the best and most relevant humor lies in the turn of phrase, use of simile, surprise in the presentation of detail, application of a familiar quotation to a context for which it was not originally intended, and other devices which appear as integral parts of the ideas, arguments, and explanations with which the speaker is dealing. It was thus that the famous Samuel Johnson made a point against certain pompous and pedestrian scientists and professors by referring to them as "those stately sons of demonstration who are at great pains to prove that two and two may be shown to equal four." The same way did Oliver Cromwell humorously reprove the Rump Parliament, "Gentlemen, in the name of Christ I beseech you to consider it within the realm of possibility that in some things you may be mistaken." Either of these quotations might be effectively applied in certain situations today humorously to clinch a point somewhat different from Johnson's or Cromwell's. A student speaker used original humor very successfully in the opening of a speech on the domestic uses of stainless steel which would appear after the war. He reminded the audience of what they had heard about other wonderful household aids which would be available: "Automatic washing machines which will wash clothes, blue them, wring them, hang them out to dry, iron them, and put them away—all without any help from the housewife; and electric stoves which will prepare, cook, flavor, garnish, carve, and serve roasts while the hostess sits with her guests in the library." This good-humored exaggeration, and the surprise detail, got the audience quite ready and eager for what the speaker was to offer them.

II. Methods Based on the Sources of Interest Outside Ourselves

A. **Novelty and familiarity.** We already know that the completely new stimulus or idea has no power to control our perceptions. It is the familiar idea or stimulus in a different setting which compels attention and prompts recognition and understanding.

The novel and the familiar may be combined in two directions. A speaker may first state what he thinks is new to his audience and then immediately relate it to something familiar, or he may state the old idea and then show its new application.

To Americans of recent generations, assembly line methods of manufacture are familiar, and shipbuilding is an old and well-known process. What made Henry Kaiser's procedures interesting was the application of assembly line methods to the building of large ships; the familiar principle had been put to new use.

A speaker wishing to interest an audience in the ways our ancestors used for preserving food will be sure to mention methods resembling ours, as well as those of which we no longer have any knowledge or experience.

Architects' blueprints are completely uninteresting to many persons until the one who is trying to explain them says, for example, "Here is the kitchen, here is the door to the cellar stairs, here is the window under which we will put the sink." Then the listener becomes interested because she (or he) begins to find something familiar in the unfamiliar.

A speaker describes an ordinary steamship—its funnel, its deck, its cranes, its metal sides—with all of which the audience is familiar. But then he tells how the sides of the ship fall away on hinges, the windlass on the deck turns into a gun, and a fully armed warship appears. The new

slant to the familiar, and the surprise, are as interesting to an audience as these decoy warships were disconcerting to the early German U-Boat Captains.

One of the most effective applications to which our preference for the familiar can be put lies in associating your subject with those *specific things and events near to your hearers* which have recently touched them as a group or as individuals, such as a railroad accident near by, Saturday's football game, a strike in the motor car factory in town, the latest murder or divorce, or the current lesson in algebra, history, or zoology.

In order to make use of immediate, familiar events, a speaker should equip himself as well as he can with knowledge of current and local circumstances. To avoid serious misfiring of his references to local and immediate interests, however, the speaker should be sure that he knows his ground thoroughly, that he does not arouse feelings unknown to him, which will operate to his disadvantage, and that he does not discredit himself by incorrect or incomplete knowledge of the situation. A well-known member of the League of Women Voters of a middle western city made excellent use of her knowledge of the local circumstances when she was explaining (to an audience in a southern city) the "merit system" for the selection of civil servants. The city had recently suffered great and serious damage from a fire, because of the ineptitude and incompetence of the local fire chief, a political appointee untrained for his job. Quite without any apparent reference to local circumstances the speaker mentioned fire and police officials among those whose jobs require special competence. The audience responded immediately and enthusiastically, and their interest in the speech at once became very keen. The speaker had associated the "merit system" with one of the things which her audience was most interested in at the moment.

Infallible and comprehensive rules for the successful use

of recent familiar events cannot be given, for a speaker can be given no substitute for a keen, retentive, active mind. Useful as current and local circumstances may be, however, the speaker must not appear to force them into association with his ideas or to distort them to his uses. They should appear to be related plausibly and naturally, or they should not be used at all.

Comparison and the illustration. You will remember that both the comparison and the illustration are effective only if they make use of the familiar. The new and strange are associated in both with the old and familiar. Accordingly, you can hardly avoid using the familiar whenever you compare and illustrate.

B. Action. It is obvious that motion and activity attract attention, that a changing pattern is more attractive than a dead, static one. In seeking to gain and maintain the interest of his hearers, a speaker can apply this principle in three ways at least.

1. *Activity of the speaker himself.* Activity in physical behavior involves such elements of delivery as gesture, movement on the platform, and variety of loudness, pitch, speed, and inflection of voice, which are discussed in our chapters on delivery. It is involved also, of course, in the handling of exhibits, charts, samples, objects, and any demonstrations which a speaker may use as his supporting materials.

2. *Activity in the ideas presented.* Activity in the handling of the material of the speech is more especially our concern here. It requires the selection and presentation of concrete detail, vivid language, and metaphor to enlist the imagination of the audience so that they will see in their minds the action which the speaker is mentioning or so that they will associate action with what the speaker is describing.

One of the simplest and most obvious uses of this principle is the turning of indirect quotation into direct conversation

involving real or lifelike persons. Not: "I was recently told that more expansion of civilian production was to be permitted." But: "Last week when I was coming down in the elevator at the Statler, Ed Thomas of Ressel Electric got on at the fourth floor, slapped me on the back, and said happily, 'You know, Bob, C.P.A. is going to let us up our production of fans 40% next week.'" Here all at once are enlisted the interest in the concrete and specific, the human, and activity.

In the explanation of a process or a machine or a maneuver in football, tennis, or war, for example, the interesting speaker will not stop with the essential details of bare exposition; he will show his audience someone performing the process, or will show an article of manufacture going through the process; in his explanation he will have the machine running and if possible someone running it; he will describe armies or players maneuvering or men fighting battles. It is in this connection that the simple speech of one extended example is especially useful.

3. *Activity suggested by the human personality.* The animated and the living is always more compelling than the inanimate. This fact, to a considerable degree, accounts for our interest in personality, in what others are doing and saying. Whenever practicable, therefore, what you would interest an audience in should be associated with people. To interest an audience in the science of lip reading, for example, a speaker could hardly do better than to describe an army nurse, herself stone deaf, writing replies to the spoken questions of a soldier who, lying in a hospital bed, has just found that he has lost his hearing. This device brings together the imaginative appeal of the concrete example and the abiding interest of people in human beings, and it attaches both to the science of lip reading. The university photographer, wishing a picture which will interest the public in the new power press in the mechanical engineering

laboratory, poses two or three engineering students with hands on the levers and controls of the machine. He is giving a *human* touch to what otherwise might, perhaps, have been a fuller, clearer picture, but a *dead, unhuman picture*. Likewise the engineering sophomore who wishes to interest his non-technical classmates in that machine, will describe his fellow engineers operating the levers and gingerly keeping their precious fingers out of the way of the descending jaws of the press. That is using human interest—the interest of the newspaper-reading public in the breakfast, lunch, dinner, and bedtime snack of the bartender's helper who just won the Irish Sweepstakes.

Interest in personality, like any other valuable avenue of access to people's minds and feelings, can be overworked, cheapened, and discredited by the uses to which it is put—from advertising useless facial preparations and patent medicines to exploiting the ephemeral marital episodes of movie beauties. The perennial, irrepressible interest of man in his fellow man, however, may be as readily directed to the worthy, the valuable, the important.

C. **Imagery.** Imagery takes advantage of the fact that intensity and force of a stimulus or stimulus-idea promote swift and ready response. Imagery itself involves the selection of verbal symbols which aim to make the listener (or reader) use his sensory apparatus as if he were actually in the presence of the things being referred to. Let us see what this means.

If I write or say *dog*, what is your response? Do you have a visual picture of your dog, or the last dog you saw? Obviously you are not in the dog's presence and actually seeing him. What this language symbol does, then, is to waken experience that is similar to the real experience. Imagery gives us a substitute for the real thing. Now if I say *education*, what kind of an experience do you have? The word may have some meaning for you because of your

past associations with it and perhaps one of these associations is pretty definite as, for example, sitting in your public speaking classroom. But it is not as likely to call forth an image as will *dog*. Thus the speaker who wishes to give force and intensity to his ideas tries to turn his abstract and general ideas into concrete and specific images. He is a sort of translator who takes his audience from the ethereal to the earthy, and he discovers in the process of translation that he gives clarity as well as intensity to the substitute experience.

1. *Kinds of imagery*. The speaker may employ various kinds of imagery:

- a. Visual: e.g., *dog*.
- b. Auditory: e.g., *the train's whistle*
- c. Olfactory: e.g., *burning toast* (a visual image here, too?)
- d. Gustatory: e.g., *bitter tea*
- e. Tactile: e.g., *sandpaper beard*
- f. Motor: e.g., *jumping a hedge*
- g. Kinaesthetic: e.g., *pushing on the door, lifting a weight*.

Seldom, of course, is an image simple. The imaginative picture may call up many kinds of imagery, as does Walter de la Mare's poem, "The Listeners." In it, for example, a traveler knocks on a moonlit door, and the single sentence contains at least five kinds of images. Robert Ingersoll's "Address at his Brother's Grave" is also rich in imagery achieved by descriptive phrases.

2. *Explicitness of imagery*. The speaker who wants to secure sharp images will achieve them by being concrete and by supplying specific details. The devices below, some of which we have discussed in earlier chapters, stimulate a listener's imagination.

- a. The concrete word or phrase, rather than the abstract; *house* instead of *domicile*.
- b. The specific, extended illustration.
- c. The compact example; e.g.,

We never know when accident insurance will be needed. Jones is absent from class now because yesterday he broke his ankle going down the library steps and will be in the hospital at least a week.

- d. The comparison, whether compact, like the simile and metaphor, or extended, like the parable, the fable, and the literal analogy.

As illustrations of the extended comparison you are probably familiar with the Parable of the Sowers or the Parable of the Wise and Foolish Virgins. You probably recall Aesop's fable of the boy who called "Wolf!" As an instance of a figurative analogy, consider Lincoln's comparison between Blondin, the tight-rope walker, and the position of the federal government during the critical days of the Civil War:

Gentlemen, I want you to suppose a case for a moment. Suppose that all the property you were worth was in gold, and you have put it in the hands of Blondin, the famous rope-walker, to carry across the Niagara Falls on a tight rope. Would you shake the rope while he was passing over it, or keep shouting to him, "Blondin, stoop a little more! Go a little faster!" No, I am sure you would not. You would hold your breath as well as your tongue, and keep your hand off until he was safely over. Now, the government is in the same situation. It is carrying an immense weight across a stormy ocean. Untold treasures are in its hands. It is doing the best it can. Don't badger it! Just keep still, and it will get you safely over.

D. Contrast. One of the most effective ways of enhancing the intensity of ideas is through contrast. If you see a girl with a red sweater and blue skirt, take a second look—this time at the colors! Is the red redder by virtue of the contrasting blue, and is the blue bluer? Put the girl, if you can corral her, beside a wall. Is the wall more of a wall because of the human being and is the human being more of a human being because of the flat wall? All artists in communication, in whatever medium, recognize this principle.

Sometimes a speaker will find the compact contrast es-

pecially effective, sometimes an extended contrast. There are two varieties of the former:

1. The contrast exhibiting distinct differences.

"Pitiful is the case of the blind who cannot read the face; pitiful that of the deaf who cannot hear the changes of voice."—
John Ruskin.

2. The contrast stating an *antithesis*.

Animate things are more interesting than inanimate, living beings more interesting than dead.

The extended contrast develops a number of dissimilarities, as did Demosthenes in his speech "On the Crown":

Contrast now the circumstances of your life and mine, gently and with temper, Aeschines; and then ask these people whose fortune each of them prefers. You taught reading, I went to your school; you performed initiations, I received them. You danced in the chorus, I furnished it. You were assembly clerk, I was speaker. You acted third parts, I heard you. You broke down, and I hissed. You have worked as a statesman for the enemy, I for my country.

HANDLING OF IDEAS IN THE SPEECH AS A WHOLE

In sustaining interest throughout the speech, a speaker can and will make use of the methods described above whenever they are appropriate to his ideas. Effective also in maintaining attention is the application of two factors that always influence attention: change and pattern.

A. Variety

Action and movement help to control attention. Nevertheless, movement is ineffective unless it is varied. Monotonous action can be as deadening as inaction. Hence, as his speech unfolds, the wise speaker will endeavor to give vari-

ety to his ideas. Two ways of securing variety are especially to be noted: (1) variety in the kinds of supporting material used, and (2) variety in the direction from which the speaker approaches his material.

1. In discussing examples, we recommended the use of examples from a variety of fields, in order to touch the experience of as many members of the audience as possible. This procedure has the additional value of securing variety. The principle should be extended to variety among the kinds of supporting material used. A chain of reasoning should be varied by the introduction of example, or testimony, or comparison, for instance. The presentation of information, especially of statistics and figures, should be varied by the offering of examples of the significance of these figures or of the application of these figures. Figures and statistics offered to show that rise in position in the business world is accompanied by increase of vocabulary should be followed (or preceded) by specific cases of measurable vocabularies of men at various levels of salary and authority in business. A presentation of the specific benefits to accrue to the central states from the creation of a Missouri Valley Authority should be varied by the citation of testimony of persons known to be familiar with the needs of the Missouri Valley, and with the Tennessee Valley Authority; examples should be presented of the way the MVA would help a farmer in Kansas or a rancher in Montana; and comparisons should be made with the benefits obtained in the Tennessee Valley.

2. Variety in the point of view as the speaker develops and amplifies his ideas is also highly to be desired. In describing the campus of the university, the interesting speaker will take his listener on a walk along the campus paths. Before the listener is weary of walking, the speaker will put him in a car and whisk him over the campus roads and around the outskirts. The speaker will then take him up in the library

tower or up to the top floor of the administration building and let him look out over the campus, or will perhaps give him a bird's-eye view from an airplane. In explaining the new state constitution, the speaker who would avoid wearying his audience will turn from description of the executive department to the effects the revision will have on farmers. From farmers he will turn to urban property owners, and from them to labor and to business and to education. He will maintain one view long enough to fix it clearly in his audience's mind, but not so long as to stupefy his audience with monotony. Beware the habit of Washington Irving's Wouter Van Twiller, who always conceived a subject on so vast a scale that he had no room in his mind to turn it over and look at all sides of it. This device of varying the angle of vision has been developed so far in the movies that any one continuous scene photographed from the same spot and at the same angle or distance seldom lasts longer than 50 or 60 seconds. There must always seem to be order in the variety, however. Otherwise interest will give way to jumble and confusion.

B. Pattern and Order

One sure way of controlling attention is through clarity of pattern, i.e., systematic orderly arrangement of ideas. Any mind will prefer an orderly arrangement of stimuli to stimuli which are jumbled and confused. You cannot expect an audience to maintain its interest in what you say, even in a short speech, if the ideas of the speech are chaotic. True, a speaker may be successful in *merely* holding attention through physical gymnastics, a winning delivery, frequent doses of humor, the dramatic illustration, and so on. But if a speaker specializes in such methods, he too often finds himself putting on a performance, and thus he directs attention to his manner of presentation and actually diverts his listeners from what he has to say. If he has something

to say, his ideas must register as such, and they cannot register as such in *the speech as a whole* either to the speaker or his audience, unless they are *organized* in a pattern. Through clarity and order will come meaning and knowledge, and with knowledge, interest.

How should you organize ideas? There are three ways: (1) plan and outline, on paper and through talk during rehearsal; (2) outline; (3) outline. If there is a fourth way, that too is: outline. With these methods you are already becoming familiar!

S U M M A R Y

A speaker who would be interesting, that is, who would get his audience listening and would keep them listening attentively, will first of all *have something to say which is worthy of interest*; and he will say it in such a way that the audience can understand it easily. That is, *he will be clear*. He will accept the proposition that interest grows with knowledge, and he will apply that principle so that he will be informing his audience—giving them more knowledge and understanding.

Furthermore, the speaker will make his message as attractive as possible to his audience. He will use the contagious quality of interest by *associating* his subject with what the audience is already interested in. He will draw upon those immediate special interests which he knows that his audience has; and he will arouse those perennial, fundamental interests of all persons: human beings, health, wealth, security and position, enjoyment of the pleasures of the senses, love and family, sentiments. He will attach his message to various other deep-seated sources of interest such as activity, curiosity, novelty, familiarity, variety, and humor.

In the handling of all his material he will be vivid, vital, and concrete. He will use many examples and comparisons,

and will supply lively imagery; he will deliver his speech with energy, liveliness, clarity and audibility, and a lively sense of communication. And he will work all his resources into a clear pattern which will direct his audience's perception. He will accept the responsibility, in short, of interesting his audience, and he will assume that if the audience is not interested, it is he, not they, who is at fault.

ASSIGNMENTS AND EXERCISES

Study carefully some speech with a view to discovering what special interest methods the speaker seemed to use. Name the principal methods and say enough about them by quotation or paraphrase to make them clear.

Or you might wish to select some American speaker whose work is described in the *History and Criticism of American Public Address* (ed. W. N. Brigance, 2 vols., 1943). Read what this source has to say about the speaker you choose, and you will have some idea about him as a speaker, and about the audiences he addressed. Some reference is always made to his principal speeches and where you can find them. Then track down in the library one of his speeches and study its interest methods.

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CHAPTER 12

Persuasive Speeches

In this book we are concerned chiefly with the elementary stages of learning to speak well. Hence we have concentrated on those problems and processes which are basic to all types of speaking, and on the methods of exposition, because they underlie all good speeches. It is not within our scope, therefore, to present here an extensive or thorough discussion of methods of persuasion. Some knowledge, however, of how to influence the opinions and actions of other people is of so great practical value even to beginners, that in this short chapter we wish to sketch the elementary bases of effective persuasion.

WHAT THE PERSUASIVE SPEECH IS

The persuasive speech may be defined as that kind of discourse which aims to influence the belief or the conduct of an audience through the handling of controversial subject matter. The informative speech, on the other hand, is usually concerned with matters of fact and always aims at securing clarity and understanding. The speaker may be reporting on what happened at the Kiwanis Convention or on what some speaker said; he may explain how some process or mechanism works. But however he proceeds in seeking to convey information, he does not take sides. The persuasive speaker, however, does take sides; he makes up his mind on some controversial issue—whether the issue deals with the best way of reorganizing a manufacturing

process or concerns the best political candidate or the best method of solving a problem. And once his mind is made up about the controversy, he recommends his decision to his hearers and tries to get them to accept it.

KINDS OF PERSUASIVE SPEECH

There are three main kinds of persuasive speeches, depending upon the primary purpose which a speaker thinks is appropriate to the audience he faces. First, he may urge his hearers *to act*, especially if he believes that his audience is about ready to act, as when discussion of a problem centers on various proposals for action. Second, rather than try to secure definite action, he may wish *to obtain conviction* from his hearers that his judgment on the matter in controversy is acceptable, that his decision is wise or just or expedient, or that his policy, which might guide further action without specifying the conduct to be followed, is acceptable. Third, he may wish *to stimulate* his hearers to renew their faith in a belief or opinion they already hold. The persuasive speech may, then: (1) call for a new course of action, for conduct that differs from the old habits; (2) urge the acceptance of a new belief that calls for re-orientation and re-evaluation of old beliefs and of competing proposals; (3) reaffirm an old belief that needs fresh life and energy.

These three situations, accordingly, give rise to three types of persuasive speech: *the action speech*, *the argumentative speech*, and *the inspirational speech*. The action speech is well illustrated by the sales talk; the argumentative speech, by the political address, i.e., by the speech which recommends a policy, such as: "Our industrial troubles would be alleviated by a plan in which labor shared in profits." The inspirational speech is exemplified by the sermon or by the

speech which defends some prevailing habit or tradition or industrial practice.

In preparing a persuasive speech, a speaker proceeds in much the same manner as he does in the building of an informative speech. Indeed, as we shall see shortly, many of the basic materials are essentially the same. The speaker must, of course, select his subject, decide what special aspect of his subject is appropriate for his audience, collect his materials and information, plan and organize his speech, and try his ideas out in practice. With such procedures you are already familiar. In so far as the methods of persuasion differ from the methods of exposition, the reason lies in the different purposes of the two kinds of speeches.

MATERIALS OF PERSUASION

1. Facts and Opinions

You already know that information, examples, and testimony are important materials for the speech which aims to inform. Such materials are equally valuable to the persuasive speech; indeed, they constitute the foundation of all sound persuasion.

Facts are data which are directly reported to us through our sensory apparatus—through our senses of sight, hearing, touch, etc. For the speaker there are two avenues for the collection of facts: the speaker's own observations; and the observations of others, which the speaker learns of through conversation and discussion or through reading. If you were concerned, for example, with the prices of canned goods in independent groceries as compared with prices in general stores, you might visit the neighborhood grocery and collect examples of prices, and perhaps even compile statistics. If you were to engage in such activity, you should observe that you would be making yourself the authority for your

data and that to your hearers you also would appear as an authority. On the other hand, if you could not yourself collect information on the prices of canned goods, you might well resort to the observations of others who have for one reason or another made it their business to collect the facts and perhaps have presented them in the form of statistical tables, or examples. In using such materials, you are then, of course, relying on the authority and testimony, the attested observation, of others.

Opinions, as well as facts, constitute valuable materials. An opinion may be described as a conclusion which is suggested by, and is drawn from, facts and information relevant to a controversy or debatable point. It may be observed, for example, that the price of a No. 2 can of peaches in the general stores of your town is 21¢ and the price of a No. 2 can of comparable quality in the independent stores is 23¢. What inference do you draw? If you are trying to decide in which class of store prices on canned peaches are lower, the conclusion is obvious; and the conclusion, furthermore, represents your opinion on the matter at issue. Further observation and comparison of relative prices on various classes of staples in the two types of stores might well lead you to more general opinions as to whether the prices in chain stores are higher or lower than those in independently owned groceries.

Just as facts for a persuasive speech may be drawn from two sources, so may opinions: a speaker may cite (1) his own opinions in support of his position, and (2) the opinions of others. From the speaker who is not known to his audience as an authority on his subject, the judgments and conclusions of others usually carry far more weight than his own opinions. The young speaker in particular will do well to read and talk widely enough to secure authoritative evidence to back up his own conclusions. The citation of the opinions of others we have already referred to earlier under

the head of testimony, and all of what was said of testimony applies with equal force to the persuasive speech.

The audience listening to a persuasive speech is ordinarily much more critical of facts and opinions than the same audience listening to an informative speech. In the *pro* and *con* situation, no matter how disarming a speaker may try to be, the listener is bound to weigh and consider; rarely can he forget that he is listening to an argument and that the speaker in some degree is trying to influence him. Consequently, the persuasive speaker should make every effort to select his facts and opinions with extreme care and to present them with the utmost clarity and skill. Specifically, he should pay close attention to the following considerations:

a. Facts and opinions must be reliable.

(1) *As to facts.* Whether the speaker himself has observed the conditions about which he talks or whether he is depending upon other observers, he should satisfy himself that observation has been accurate and has not been distorted by the excitement of the moment or by prejudice. Then he must take pains to point out by a word or a phrase or by a brief descriptive passage that he or his authority was in a position to report accurately and that there were no special circumstances which would warp observation. In short, in presenting factual material a speaker does whatever is necessary to indicate that the facts are trustworthy and can be accepted without reservation.

In presenting facts, the young speaker should take note of two cautions. First, since most listeners are predisposed to accept factual material unquestioningly, only facts which an audience might regard with doubt or surprise should be accompanied by allusions and statements which protect their reliability; accordingly,

it is only the new and unusual fact which does not jibe with what the audience already knows that needs protective description.

(2) *As to opinions.* Perhaps it is even more important to protect opinions and testimony than to protect facts, for usually a speaker employs authoritative opinions when the factual data or the examples which gave rise to the opinion are not available to him. He is, in other words, depending upon general statements and the force of authority, his own or another's, to win acceptance. And it is not so much *what* the authority says that counts as it is the *weight of the authority himself*. The speaker must therefore take express pains to accompany testimony with brief description which clearly identifies his authority as such that his hearers trust and accept him. Making such an identification often means that the speaker will spend more time telling his hearers why his authority is trustworthy than he will in quoting the opinion itself. In persuasion it is not enough that an opinion be clear and be relevantly placed; the opinion must *weigh*.

In presenting authority, however, a speaker must realize that identification is not always necessary when an authority is well known to an audience and is accepted as an authority on the subject in question. A speaker will only bore his listeners and waste valuable time by telling them the obvious. As in the presentation of facts, so in the offering of testimony—it is the new authority which needs protective description.

In selecting testimony, furthermore, there is one kind of authority the speaker should at all costs avoid. This is the authority against whom he knows his hearers to be prejudiced. Since he can do little in a short time to allay his hearers' prejudices, he had best omit the source even if he himself is satisfied that the authority is trust-

worthy. John L. Lewis, for example, may hold just as sound an opinion concerning working conditions in the coal mines as a student of mining conditions. But many listeners unfavorably disposed toward Lewis either will not accept Lewis' testimony or will be prevented by their emotional reaction from listening accurately to it.

b. Facts and opinions should have a broad basis.

The law has long looked askance at a single fact or a single opinion, no matter how trustworthy the lone fact and how expert the single opinion. The single circumstance is often too isolated and too unrepresentative to carry much weight. This fact should be taken to heart by the persuasive speaker who may be tempted in a short speech to rely too heavily upon a single striking circumstance or upon one authority. Ordinarily this means that the persuasive speaker must secure some *variety* of fact and opinion and that his speech must reveal such variety; otherwise, his basis of argument is too narrow and limited.

In securing a variety of information, a speaker should not overlook two main avenues. One is obvious; the other is often neglected by even the veteran speaker. The first, of course, is to read and talk widely and thus expose himself to a variety of sources; and from such experience a speaker can secure sufficiently varied information to support his position. The other means of broadening the basis of one's information is statistical tables. Although at first sight they may be hard to understand and difficult to simplify for oral presentation, they have the great virtue of summarizing large numbers of specific instances. For example, a statistical study which aimed to compare the prices of both chain and independent groceries in representative cities throughout the country would obviously give a truer

picture of comparable prices for the country than your observation of similar stores in your own community. Your own observation, of course, gives you a specific and vivid example that will be of interest to your home town listeners, but the critical hearers among them will wonder how representative your example is. You can most easily show them that it is typical by citing facts which have a broad, comprehensive basis. Indeed, this suggests at least one reliable formula for the presentation of factual evidence in the persuasive speech: *Back up an argument by a specific example and follow with further factual information which shows that your example is simply one case in many.*

c. Facts and opinions should be recent.

Factual information is constantly being added to, year after year. Men are offering opinions on most subjects, year after year; and some men, particularly the experts, alter their opinions with the passage of time and with the appearance of new conditions. Consequently, the data and testimony which the speaker presents to his audience should be as recent and as up-to-date as possible. It is said, for example, that Wendell Willkie was in favor of a system of protective tariff in the 1920's; in the early 1940's he had greatly modified his earlier opinion.

2. Emotions and Motives

It is almost self-evident that although we respect facts and authoritative opinions in argument, we are also influenced by motives, drives, and feelings which, acquired from infancy onward, provide an emotional basis and direction for most of our everyday behavior and most of our thinking. A speaker, therefore, once he knows a good deal about his subject and has considered possible arguments, will

give careful attention to those arguments whose emotional basis will touch off favorable responses from his hearers. He himself should *feel* as well as *think*, and he should try to make his hearers feel.

The inexperienced speaker who believes that he can argue successfully and ignore emotion should consider two things. First, emotions irrelevant to the logic of an argument may, nevertheless, influence its reception. Hitler may, in fact, have been an extremely competent authority concerning the use of propaganda for political purposes, yet a speaker defending the use of propaganda in molding public opinion before an American audience would be unwise to use Hitler's name. His hearers' unfavorable emotional set toward Hitler would run counter to the favorable reception of his point. Similarly, an audience's feeling and attitude toward the speaker himself will help or hinder his argument. If his hearers like and respect him as a person, they are more prone to accept his arguments than if they find him unattractive and hold him in low esteem.

Second, emotion is often the basis of argument and of the reasoning process itself. Consider, for example, the argument:

The services of the Red Cross are available to any person needing them, for in an emergency all are treated alike.

Although we have tried to state this argument in emotionless terms, it is evident that emotion still lingers. Most readers, for example, will respond to the words "Red Cross" with sympathy or gratitude or respect, and most will find that their feelings about fair play and equality are touched off by the phrase "all are treated alike." It should be apparent, therefore, that most thought and its expression in language have an emotional envelope and that when we argue earnestly we can scarcely avoid emotion. The intelligent speaker will take advantage of this circumstance and,

wherever he can do so without dragging in irrelevant emotional appeals, will seek to heighten the emotional counterpart of his arguments, even if he does no more than to recast the language of his argument so as to enhance its emotional ingredients. Thus, he will secure a more powerful effect and will win acceptance more easily. Would this re-statement of the argument above be more effective?

The services of the Red Cross are given unstintingly to all who need them, for in war or fire or flood, the rich and poor are treated alike; favoritism and discrimination are unknown.

If you really want to win a response from your hearers, if you are sincere and earnest in the belief you are recommending, you yourself will feel strongly. Recognize the feeling, and try to make your hearers feel also.

Thirdly, the speaker must realize that whenever we take any action voluntarily, we do so because of *motives*. He should also realize that people are all normally charged with certain latent motives which may be enlisted in support of the action which he recommends, or may be aroused, unless he is careful, to prevent the action he wishes. Hence if you recommend a certain food because it is inexpensive, thus arousing the pocket-book motive on your side, your listener may not follow your advice because he has heard that that food will make him ill. The health motive has arisen between you and success. These governing motives, as we have observed in passing in Chapter 11 (pp. 243-248) are simply the basic common interests *directed toward action*. You will understand their effectiveness and use by reviewing the discussion of those interests with the *purposes* of persuasion in mind.

GENERAL METHODS OF PERSUASION

Although there are many methods of using the basic materials of persuasion, we shall have to be content here with

reference to some of the more important ones. (The student who is interested in a more complete treatment of the persuasive speech and its many problems may wish to refer to our *Fundamentals of Public Speaking*.)

1. Perhaps the soundest method of persuasion is *logical argument*. When we combine ideas in such a way as to show a necessary and valid relationship between them, we tend to accept the combination *because* of the logical relationship they reveal. Indeed, argument consists essentially of showing the necessary relationship between ideas. Sometimes the relationship established is that of the specific to the general.

EXAMPLE:

Jones is a good mechanic and he belongs to Local 262.
Wilson is a good mechanic and he belongs to Local 262.
James is a good mechanic and he belongs to Local 262.
Therefore, Local 262 has good mechanics.

In this case, specific examples give rise to a generalization and the general statement derives its force from the specific instances which are clearly and obviously related to it.

Another common relationship between ideas is that which shows that the general applies to the specific. This is perhaps the commonest of all methods of reasoning. Suppose, for example, we knew that Local 262 is noted for its good mechanics; in other words, we readily accept a generalization about Local 262. Then we run across a man who says that he is a member of Local 262. We are at once tempted to infer that he is a good mechanic. Thus, we apply our general knowledge to a specific case. In its simplest terms such reasoning looks like this:

EXAMPLE:

Local 262 is noted for its good mechanics.
Wilson is a member of the Local 262.
Therefore, he is a good mechanic.

A third kind of relationship between ideas is that of comparison or analogy in which we do not move from the general to the specific or from the specific to the general but bring together two objects, events, or ideas of the same kind or species and infer that because Item 2 is like Item 1 in most respects, it is like it in other respects also.

EXAMPLE:

The Bullet car is made by Jamison Brothers, has a good motor, a sound frame, attractive styling, handles well, and is economical to drive.

The Baskerville car is made by Jamison Brothers, has a good motor, a sound frame, attractive styling, handles well.

Therefore, the Baskerville is also economical to drive.

A fourth kind of relationship that any speaker should be alive to is that of cause and effect. Human carelessness and forest fires, for example, go hand in hand. Which is cause? which the effect?

In becoming alert to causal relationships a speaker should observe these things:

- a. Causal relationships are always expressed in the three other forms of reasoning we have cited above.

EXAMPLE:

The forest fire in Greene County was probably caused by human carelessness.	(specific statement)
(because)	

Most forest fires are started by careless persons.	(general statement)
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Similarly, the specific instances which support a generalization may themselves be specific causes or specific effects; and an analogy may be a comparison between similar causes or between similar effects.

- b. The cause of a single event and the effect of a single cause are rarely simple. The Civil War (if we regard the war as an effect) can hardly be said to have a *single* cause; the result of a sales campaign probably has more than one cause; and a passing grade in a

course surely cannot be explained in terms of a single cause. Consequently, when a speaker realizes that his reasoning involves cause and effect relationships, let him beware of attributing too much to a single cause. He can best guard against such errors by study and information through which he will discover many causes of an event. With these in mind, he can then decide whether one cause is more important and compelling than another.

c. The simplest and perhaps most widespread error in reasoning about causes and effects is the fallacy of supposing that because one event closely follows another event the first is the cause of the second. Today, for example, you feel ill. You remember that you ate wieners yesterday. You are tempted to infer that the wieners caused your illness. But is there a *necessary* connection between the two circumstances? Might there not be *other* causes? Remember that superstitious reasoning is easy and fallacious; a rabbit's foot in your pocket as you take a quiz may have little to do with your grade of "A".

2. Another important method of persuasion lies in *the impression and impact that the speaker's own character and personality make upon his hearers*. We all know that in our day-by-day associations with others we are influenced, sometimes consciously, more often unconsciously, by men's qualities of personality and character. Facial expression, carriage of the body, dress, and voice carry messages that at times are just as compelling as what is said. So, also, do attitudes and qualities of character which show through voice and language—qualities such as earnestness, enthusiasm, confidence, geniality, courage, frankness, tactfulness, fairness, modesty, moral goodness, and intelligence.

These are all admirable traits upon which society smiles. They exert a powerful and favorable influence in any com-

municative situation; and their influence is perhaps more telling in public than in private situations.

Although most personality and character traits are acquired in our early years and may be pretty firmly fixed long before we think of improving our public speaking, the speaker can do much to enhance his own self-portrait and to reveal the qualities already named.

a. Earnestness. Earnestness is a quality compounded of sincerity and enthusiasm. For the most part it is revealed through the speaker's voice and face. No one trusts the speaker who is not convinced of the soundness of his own message, and no one is much moved by the speaker who appears to be talking simply because he has been asked to. To reveal the marks of earnestness, then, the young speaker must *feel*, so far as he is able, that his proposal is essentially right for his audience and that he *wants* to address the audience he is preparing for; in other words, if the speaker recognizes that he has a real talk before a real audience, he is likely to speak in earnest.

b. Confidence. This quality, also, is revealed more through the speaker's voice and manner than through his ideas and language. The great source of confidence is the speaker's realization that he has done everything he can to meet the needs of the speaking situation. In other words, he has prepared as thoroughly as he can for his audience in every respect: he believes his proposal is sound and that it is appropriate and fitting for the audience and occasion; he knows that he has made every effort to present his proposal clearly and to adapt his arguments to his hearers; and he knows that through experience and practice he stands a good chance of recalling his ideas easily during delivery, of phrasing them readily, and of responding with appropriate ges-

tures during utterance. The confident speaker, then, knows that he is ready to speak.

c. Geniality. This quality is largely a compound of *good humor* and *good temper*. The young speaker who does not already possess the quality before audiences can cultivate it by striving to treat his hearers with utmost respect, with sympathy, and with kindness. Basically this means that in argument, at least, he does not ride rough shod over the prejudices, feelings, and foibles of his audience; rather, while not condoning and sanctioning ignorance and bullheaded prejudices, he meets these in a civilized, disinterested manner. He likes his hearers as they are, not as they ought to be. The young speaker, in particular, should realize that heavy-handed irony, sarcasm, and ridicule are incompatible with geniality.

d. Truthfulness. Everyone, of course, recognizes the value of truthfulness. We wish merely to point out to the young persuasive speaker that he can indirectly establish a reputation for truthfulness by being scrupulously accurate in handling some of the basic materials of persuasion. First, in his use of facts and authoritative opinions, he can state them accurately and resist every inclination to distort them or to color them for his own purposes. He can—and should—place his most important facts, statistics, and quotations on note cards and read them rather than trust his memory; and in selecting a brief quotation from an article or a book, he should make sure that the quotation as he uses it does not distort the author's meaning. Second, he can often directly heighten the impression of accuracy by the use of such phrases as, "For the sake of accuracy I shall quote Mr. Jones's opinion. . .," "To avoid any possible misunderstanding, I shall present this data as it ap-

pears in last month's issue of the *Journal of Chemical Engineering*. . . ."

e. Fairness. This quality of character is always at issue when opposing arguments clash sharply and debate and discussion bring both ideas and persons into keen controversy. A speaker can demonstrate fairness in the analysis and refutation of opposing arguments by stating with scrupulous accuracy his opponent's contention or evidence. By being accurate he in effect tells his hearers that he is not taking an improper advantage of an opponent who may not be present and who, therefore, has no opportunity to defend himself. In this connection, the young speaker must not forget that some of his hearers are in reality his "opponents" and that they will resent anything which distorts their views.

f. Modesty. A speaker with a know-it-all attitude is a trial to everybody, anywhere. He is even more obnoxious on the platform, particularly when his voice and manner plainly imply "I can't be wrong." The speaker who would have some of the signs of modesty should appreciate that in matters of controversy neither *Pro* nor *Con* has a monopoly on truth. He should realize that in dealing with matters of everyday discussion his opinions are only *possibly* true, *probably* true, but never true beyond all shadow of doubt. He can be certain only of his facts, not of his interpretations and inferences from his facts. Consequently, a speaker will avoid phrases like "I shall prove conclusively"; "No one can take exception to this conclusion"; "This is proved beyond question." Rather, he can adopt phrases which are more accurate and more modest, such as "It seems to me"; "Probably"; "Perhaps we can accept this"; "My opinion is. . . ."

The modest speaker who does not claim too much for his conclusions will avoid another sign of immodesty: exaggeration. He will avoid sweeping generalizations and will cultivate the practice of understatement as opposed to overstatement.

3. The persuasive speaker must clearly recognize that *attention influences the reception and acceptance of his arguments*. If he can keep the attention of his listeners undividedly and exclusively upon his proposal and its supporting arguments and materials, his hearers have no opportunity to think of competing and opposing ideas. Consequently, in preparing his speech, he should endeavor to do at least two things:

a. He should try to make use of the methods of securing attention and interest which we have already presented in Chapter 11.

b. He should anticipate ideas which may compete unfavorably for the attention of his hearers and should cope with them in his speech at the point where they may be expected to crop up. Since the most important kinds of competing ideas will be questions and objections which his hearers would raise if they felt free to interrupt him, he can, when planning his speech, put himself in the position of his listeners and ask: "What objection might be raised at this point? What question might be asked here?" As a result, he can at appropriate places in his speech answer the principal unspoken objections and criticisms. Indeed, he may even preface his answers by some such phrase as, "You may ask at this point..." "Some persons believe that..." "It is often said that..." Remember that a public speech is little more than an enlarged conversation in which the speaker plays both his own part and the parts of others.

SPECIAL METHODS OF PERSUASION

The materials and general methods of persuasion we have considered so far find application in all three kinds of persuasive speeches, i.e., speeches whose purposes are to inspire, to convince, and to move to action. Nevertheless, some of the methods often can be given greater emphasis in one kind of speech than in another. Accordingly, we shall now turn to two matters: (1) brief mention of the general methods especially useful in each kind of speech; and (2) a brief account of some special methods that are peculiarly appropriate to each kind of speech.

1. The Inspirational Speech

In some situations, a speaker may recognize that his hearers for the most part are already convinced of the truth of the belief or opinion he wishes to recommend, yet are indifferent and lethargic toward it. They have ceased to feel keenly about it; it has lost much of its power to guide their conduct. His aim, then, is to rouse and *intensify* the old belief and to rouse the listeners so that they will act if the opportunity is given them. For such hearers, extended argument and an array of facts, evidence, and testimony are not needed.

a. The speaker should include *some* argument—enough to satisfy his critical hearers, but it need not be compact or complex. All that is needed is a logical foundation.

b. *New ways of putting the old ideas* are at great premium in this kind of speech. Freshness can be secured by supplying a few new facts, some new information, and new illustrations. Especially effective are new and unusual turns of expression, striking quotations, and the like.

c. Material which arouses *appropriate emotions* is particularly effective.

d. The methods of holding attention and interest cannot be overlooked. Particularly useful are those means which rivet attention through the use of images, especially metaphors, similes, extended comparisons, and detailed illustrations.

e. The speaker's personality has great influence in the inspirational address. At issue, especially, are his own sincerity, enthusiasm, and accuracy. One must be very careful in handling familiar facts and restating familiar opinions and arguments. The audience may know the essential materials as well as the speaker; accordingly, inaccuracy will damage his prestige and authority.

2. The Conviction Speech

In many situations, a speaker knows that his hearers have not made up their minds about his proposition: they may be in doubt and may be frankly critical. Before they can be asked to act in a specific way, their minds must be satisfied; accordingly, his aim is to *convince*.

a. In such situations, a speaker must rely heavily upon argument and reasoning, upon facts and reliable opinions, and upon trustworthy and respected authority. Such methods and materials are indispensable, and ordinarily they will make up the bulk of the speech. Yet, important as they are, a speaker cannot afford to make his speech a morass of arguments and statistics. He must be ever aware that his hearers must understand and must be interested; consequently, he must progress in his arguments only so fast as his listeners can easily comprehend and can be interested.

b. In securing conviction, certain special methods are particularly effective.

(1) *Preventing initial misunderstanding and recognizing points of agreement.* This is extremely important, because many differences of opinion and much

heated argument are based on misunderstanding. Often we hear an extended debate evaporate when one party says: "Oh, I see what you mean; of course, I agree with you." Accordingly, when the speaker first presents his proposition to his hearers, he should take great pains that they understand it, or rather that they cannot *misunderstand* it, before he moves on to present his supporting reasons and evidence.

The speaker opens his speech something like this: He secures attention as rapidly as possible, taking care to lead into his proposition or subject sentence. He then states, and if necessary restates, his proposition. Next, he stops to explain just what his proposition means, using appropriate methods of definition, and in so doing he explains what he does *not* mean, what his position and purpose do *not* imply. This step not only promotes a meeting of minds; it also narrows the area of disagreement between speaker and audience. Finally, before going on to his argument, he carefully reviews those arguments on which he *agrees* with his hearers. (Often these become evident or are implied in the explanation of his proposition.) Here he says, in effect: "On certain matters, I believe we agree. . . ." In other words, the speaker clears away entangling and damaging underbrush before he goes on with his principal points and supporting arguments. He tries to make sure that both he and his hearers do not misunderstand each other *before*, not after, he starts his argument.

(2) *Identifying the proposal with what the audience already believes* is an effective way of securing belief. Suppose, for example, that a speaker wishes his hearers to accept this idea: that a system of complete medical care at public expense is desirable. And suppose that two of his main arguments are these:

- I. All of us wish good medical care at reasonable cost.
- I'. And a plan supported by public funds will secure good care at reasonable cost.
- II. We all wish to select our own physicians.
- II'. A publicly-financed plan will permit us to do this.

Observe that I and II assert what the speaker thinks the audience already desires; he makes explicit the goals his hearers agree on. Observe, too, that I' and II' assert that his proposition will secure the goals. Thus he carefully and clearly identifies what his hearers already accept with his own proposal. If he can convincingly support I' and II' and thus prove the connection he asserts, he may succeed in completing the identification with powerful effect.

It is important to realize that the proper handling of the method of identification depends upon three factors: (1) the speaker must know what beliefs and opinions his audience accepts without further proof; (2) the beliefs must clearly be *relevant* to his proposal; and (3) he must have adequate supporting materials with which to clinch the identification.

3. The Action Speech

In still another speech situation, a speaker may sense that his hearers are about ready to take action on a common problem. Here either (or both) of two conditions may exist: (1) His hearers may take appropriate action once they see clearly that his proposal is workable and practicable. If this is the situation, the speaker seeks to supply the final stimulus that will lead to action. He points his hearers to action, he gives them the final push. He expects them to act appropriately at the first opportunity, but he may refrain from dictating the precise manner of the action. (2) His hearers may be ready to act, may be eager to jump, but they hesitate because they don't know just what action to

take, and in what manner. He believes that they need direction and that he can supply it.

a. Under either of these conditions, part of the speaker's effort must be to furnish inspiration. Accordingly, those methods suitable to the inspirational speech are appropriate to his task.

Sometimes all that is necessary to rouse one's hearers is a fresh and effective review of the old arguments, desires, and motives.

b. Part of his task is to instill *confidence*. This can usually be done in one of two ways:

(1) *By establishing a precedent*. Where others have acted successfully, the speaker concentrates on explaining how they acted and with what results. First, he describes and explains the procedure or plan which has worked elsewhere; second, he shows that the conditions under which the plan worked elsewhere are similar to the conditions which his hearers face.

(2) *By proposing a new plan*. Where the speaker cannot find a procedure or plan whose conditions meet those faced by his hearers, he proposes a plan of his own and presents it in sufficient detail so that his hearers visualize it and may even see themselves carrying it out. In effect, he supplies a blueprint; and most of his speech is devoted to vivid description and explanation.

In inventing one's own plan, it is often possible to start with plans which have proved successful elsewhere, and then modify them to meet the special situation the audience faces. Then, in presenting this plan to his hearers, the speaker takes pains to point out what features of it have already worked well.

c. In most action speeches, it is imperative to supply *specific directions and suggestions* that will permit one's hearers to act immediately, or at least to act in the not-too-

distant future. Failure to do this only leaves one's listeners frustrated and disappointed; they want to act, but don't see how. The skillful salesman knows this, and is ready with his order book.

In supplying directions for immediate action, the following observations should prove helpful:

(1) Direct suggestions in the form of *commands*—do this or do that—are sometimes effective, especially when an audience greatly respects the speaker and he has won great confidence in his proposal. He can then afford to say, as he concludes his speech, something to this effect: "Now the first thing you can do is. . . . Do it now (or tomorrow, or in such-and-such a manner)."

(2) Indirect suggestions are ordinarily more tactful and are less likely to meet resistance. They are expressed in a form that includes the speaker himself: "Let us proceed at once to. . . ." "Should we not sign this petition tonight."

(3) Suggestions should be as explicit and as full as may be necessary to make action *easy*. Don't merely say, "Write a letter to your Congressman," when most of your hearers don't know the man's name. Go on to supply his name, his address, and perhaps even suggest the general character or tone of the letter.

(4) Ordinarily the best place for directions and suggestions is in the conclusion of the speech. There they leave a final impression; they provide enthusiasm or a tendency to act, a ready outlet.

In conclusion, we need only to restate that the choice of materials and methods in persuasion depends upon the speaker's ability to decide where both he and his audience stand on a controversial matter, and to judge whether his specific subject and his audience call for inspiration, conviction, or action.

CHAPTER 13

Speeches for Special Occasions

Most occasions for public speaking call for speeches whose primary purposes are either to inform, to convince, to induce action (to persuade), or to impress or inspire. On many occasions, however, the *main* purpose at least is something else—to extend or receive a courtesy or to provide entertainment for an audience. When these special purposes prevail, the principles and practices of effective speaking which are the subject of this book are just as important and should be just as carefully applied as you apply them in your expository and persuasive speeches. That is, these special speeches should be carefully prepared, audience and occasion should be carefully analyzed, clear plans and outlines should be developed, ideas should be amplified concretely and vividly, style should be appropriate, delivery should be characterized by “conversational quality.”

In these speeches, as a matter of fact, certain qualities of content and presentation are even more important than they are in other speeches, because the audience is almost always aware ahead of time what the speaker's purpose is and where his discourse will lead. Neatness and clarity of structure; plentiful and vivid example and concrete detail; ease, audibility, clarity, fluency, and liveliness of utterance; propriety and grace of style—a high premium is to be placed upon each of these in speeches of introduction, of presentation of a gift or an award, of welcome and response to welcome, and in after-dinner speeches and other speeches of entertainment.

In addition to the heightened value to be placed in such speeches upon the qualities which we have just enumerated, the purposes and occasions prescribe for the speaker certain basic and essential requisites of content—certain established “formulas,” if you will—within which he must function. His success depends upon how well he works out his speech without exceeding his function and without violating the accepted rules of the job he is doing. The rules for each kind of speech are few, though they must be followed, and the opportunities for individual variation are many. In these speeches, however, as in all others, there can be no adequate substitute for good sense, good will, keenness of mind, and a feeling for the fitting and proper.

SPEECHES OF INTRODUCTION

Speeches of introduction are so common and so frequently bad that everyone should prepare himself for the times when he will make them. Many speakers would much rather not be introduced at all than be subjected to, and be present while the audience is subjected to, the “introductions” which they often encounter. Speakers are usually introduced either by friends and colleagues (who may be very poor speakers) who know them well, or by chairmen who know them only slightly by repute but wish to seem well acquainted, or by individuals or functionaries known to the audience but who do not know the speaker at all. This is a dismal statement of the situation, and there is little we can do to improve it unless those persons who introduce speakers will improve themselves.

Speeches of introduction are often inexcusably poor in delivery and in substance. The delivery is likely to be either feeble and indistinct, or stiff and self-conscious. Introducers often say too much or too little and too frequently they lack tact and taste. These faults need not prevail, however, if

introducers will understand their functions, be content to serve those functions, and take their tasks seriously.

Purposes. A speech of introduction should accomplish, as far as possible, two purposes; and those two purposes accomplished to the best of his ability, the introducer should do no more. (1) It should place audience and speaker on a footing of mutual acquaintance, confidence, and sympathy. (2) It should promote the purpose of the speech. It is no part of the purpose to display the introducer: *his* relation to the speaker, *his* relation to the audience, *his* relation to the subject. Whatever the introducer says should advance one of these two purposes. He must resist the temptation to turn aside from them.

Materials. The irreducible minimum of content for a speech of introduction, even when the speaker is thoroughly well known to the audience, is the speaker's *name* and *identity*. Such brevity, however, is ordinarily undesirable, unless the audience has been brought to attention and quiet beforehand, because the introduction, like the first few speeches of the first act of a play, is likely to be lost in the stir of the audience's settling down. Shailer Matthew's famous introduction of President Wilson, which has become the norm for presenting the President, only *identified* but did not name the speaker. His entire introduction consisted of these words: "Ladies and gentlemen: The President of the United States." In further promoting acquaintance and confidence between speaker and audience, you should mention favorably but *moderately* why the speaker is qualified to talk on his subject: his experience, his position, his special capabilities.

In promoting the purpose of the speech, the introducer will not only try to direct favorable attention to the speaker by referring to his qualifications, but he should lead that attention toward the subject. He should remind the audience why the subject is especially important or significant either

in general or in relation to the occasion, to recent events, to coming events such as the anniversary of a person or an institution, or to the particular audience. Again the length or detail of such remarks will be measured by the audience's previous acquaintance with the subject and its significance. Do not labor the obvious. Remember also that the speaker himself may wish to point out the importance and significance of his subject by way of getting his speech under way.

There may be ideas properly suggested to the introducer by the audience itself: compliments which he, rather than the speaker, might pay in the interest of good will. If the audience is large or especially distinguished, the introducer may compliment it for being so. Do not, however, *call* it large or distinguished if it obviously is not. Such remarks infuse an inappropriate tone of humor, sarcasm, or insincerity into the relation of speaker and audience. If the audience is small, don't mention its size. Never apologize for a small audience.

Whenever possible, the introducer should consult the speaker beforehand to confirm the accuracy of his information—especially name and titles—and to find out what the speaker wishes to have said and what he wishes not to have said. The introducer should then, unless it is utterly impossible, respect the *speaker's wishes*.

Warnings about content and language. Be brief and moderate. Use restraint in both length and content. Remember that you are the host or the representative of the host. The audience wants to hear the speaker. It is a safe rule that if the speaker is to talk for from *five* to *fifteen* minutes, the introducer should not use more than from *thirty* seconds to *two* minutes, and normally no speech of introduction should last more than *five* minutes.

Use tact and taste. Don't embarrass both speaker and audience by overpraising the speaker. It is very easy, if one is not careful, to let a perfectly genuine wish to do justice

to a speaker's excellence get out of control and turn into extravagance. Do not dwell on a speaker's exploits, even though you feel called upon to mention those which are relevant. Do not prejudge a speaker's excellence as a speaker by alluding *directly* to his ability. Such remarks as: "You will now hear an interesting and inspiring speech," are usually more harmful than helpful to the speaker-audience relation. It is better that the audience should find the speaker exceeding their expectations than failing to approach the altitude you predicted. By extravagance the introducer discredits himself as he embarrasses speaker and audience.

Though good humor should always pervade a speech of introduction, the use of humor, especially humor involving the speaker or tending to make light of occasion or subject, is questionable. There are some few occasions, however, where the expert use of good-humored humor is proper, as for instance in Streeter's introduction of Dean Jones of Yale at the inauguration of President Hopkins of Dartmouth.¹ When in doubt, omit humor.

Find fresh, sincere, and plausible substitutes for such trite and hackneyed phrases as "it is an honor and a privilege," "a scholar and a gentleman," "a man who. . . , and a man who. . . , and a man who. . . ."

Arrangement of the speech. Place the essential information near the conclusion. This essential information includes at least the *subject*; sometimes the *name*. A sense of anticlimax and an impatience to get on with the speech develop in the audience if much is said after the subject is announced. Even when your speech of introduction is very short, do not as a rule put the essential information in the first sentence. The audience may not hear or understand you, because of the disturbance of getting settled or because of unfamiliarity with your voice and manner. Observe a climactic order, but do not strive for something tremendous.

¹ J. M. O'Neill, *Models of Speech Composition* (1921), p. 670.

Delivery. Never read a speech of introduction. Even at the expense of some possible fumbling and hesitancy, it is better that the audience and the guest should suppose you to be sincerely uttering your own genuine sentiments than that you should appear to be the impersonal mouthpiece of a piece of paper. Know your ideas thoroughly; plan and practice. The speech must move. But do not read. Maintain a lively sense of communication so that you will not sound mechanical and perfunctory.

Pause to get attention before you begin; then speak slowly, distinctly, and loudly enough so that you can be easily heard and understood by the guest speaker and by *all* of the audience.

PRESENTING A GIFT, AN AWARD, OR A MEMORIAL

This kind of speech is very often needed because of the many occasions when, in all kinds of societies and business, professional, and civic associations, we wish publicly or semi-publicly to acknowledge the distinction attained by individuals, groups, or institutions, or to commemorate a person or event with some tangible token.

Watches, fountain-pens, pocketbooks, or wallets are presented by their fellow workers or by management to faithful employees who have served ten, twenty-five, forty years. We gather at the dinner table publicly to bid goodbye to an associate who is moving on to another and better job, and to present him with a brief-case or a set of luggage.

Words must go with the medals, ribbons, plaques, cups, trophies, certificates, prizes, and scholarships which we award to individuals or groups who have excelled in athletics, scholarship, business, industry, charity drives, virtue, or good works. On the occasions of most such awards the audience and the individual honored feel let down or

cheated unless someone accompanies the presentation with words of praise and appreciation.

Likewise the presentation of a memorial in honor of the dead creates a solemn and dignified occasion which is hollow without proper words of praise and dedication. Whether the university's literary club presents to the library a book fund in memory of a deceased scholar, a gift primarily for *use*; or whether the War Veterans present a statue to the city in memory of the honored dead; in all such situations speeches of presentation are expected, appropriate to the donor, the donee, the gift, and the person or event being commemorated.

Purposes. The purpose of speeches of presentation are (1) formally and publicly to exhibit the worth of the recipient, (2) to heighten the sense of appreciation or satisfaction felt by the donor, or donors, and (3) usually to represent the gift as a token or symbol rather than remuneration.

Materials. The minimum expectation from a speech of presentation is that the speaker will mention—or at least *name*—the award, the person receiving it, and the donor, and that he will indicate why the presentation is made. In fulfilling these requisites, especially the last, there are several kinds of material which the speaker will be more or less expected to use. These requisites will derive from the fitness to the donee, the fitness as coming from the donor, and the fitness or significance of the gift itself.

Briefly stated, the speaker will:

1. Magnify, though not exaggerate, the services, deeds, qualities, accomplishments, and excellences of the recipient.
2. Say something of the considerations which governed the choice of the gift if these considerations are complimentary to this recipient especially.
3. Minimize, though not depreciate, the intrinsic worth of the gift.

4. Go beyond the material characteristics of the gift to discover a deeper meaning, perhaps a symbolic significance (the gift is, after all, a token).

If the donee is a person, name and illustrate with reasonable restraint his deeds and qualities which make him worthy of this distinction. If the recipient has been selected as a symbol of a group or as typical of many other persons, dwell not only on his excellences but on the excellences of others like him. If the recipient is an institution or organization, look especially to the principles and qualities which it stands for.

Especially when the gift is a memorial, the speaker should describe the qualities of the person being commemorated and look to the reasons for his being especially worthy of memory, and should mention the qualities and motives of the donor. This last sometimes involves some history of the donor, especially of his relations to the person or event being remembered, and to the donee.

Concerning the gift itself, the speaker should call attention to any special qualities which make it particularly valuable or significant. If, for example, it shows fine workmanship or if it is a rare gift, the speaker should show pride in these qualities. The qualities which it symbolizes or of which it reminds one should be attached complementarily to the person being honored. If it is intended for use, let the use seem real and seem appropriate to both donor and donee.

Manner of presentation. Like the speech of introduction, the speech of presentation should seem to express the genuine, sincere sentiments of the speaker and the donor. If possible it should be spoken extemporaneously upon a foundation of preparation and practice. It is better if not read from the page. Its special qualities should be clear, simple organization, and felicity or fitness.

If the occasion permits, the speaker should look with satisfaction at the gift when he is speaking about it; and he

should address the recipient directly and should look at him, at least when the actual, physical presentation is being made. Though on many occasions the speaker is presumed to be speaking only to the recipient, the audience is in fact a real part of the function and deserves to hear and understand. The speaker should, therefore, avoid the appearance of carrying on a private conversation with the recipient and a few persons close at hand. He should throughout speak *clearly, distinctly, and audibly*.

ACCEPTING A GIFT, AN AWARD, A MEMORIAL

In accepting a complimentary honor, a speaker will seldom offer any ideas or information unknown to the audience. He will, however, be expected not only to *feel* but to *show* appreciation. Sometimes, of course, his "speech" may consist of no more than saying "Thank you." Many situations, however, seem to call for a protraction of the process of acceptance and for gracious amplification of the speaker's appreciation so that a dignity may be infused into or maintained in the occasion and so that the audience may have time to take full satisfaction in the recipient's evident pleasure. Thus the speaker will look for proper and gracious ideas through which to convey his thanks. There are, of course, times when a speaker may genuinely exclaim, "Aw, Gee, I don't know how to thank you. I didn't deserve it." This formula, however, is shopworn and should be used with great caution. Especially should a speaker avoid introducing an obviously pre-planned speech with the statement, "I am speechless; I can't find words with which to thank you."

Materials. On any occasion when more than a mere "Thank you" is in order, the acceptance speaker should include, in felicitous sentences, the following materials:

1. Admiration, thanks, and appreciation for the gift or the honor.
2. Expression of appreciation of the kindness of friends.
3. Minimizing, though not depreciation of his own services or merits.
4. Sharing of the honor, where it is possible, with others.

In amplifying these ideas the speaker may draw remarks from his own experience, referring perhaps to his trials and difficulties if he can do so without self-praise—without featuring his personal successes. Whenever he refers to successes, he should let them appear to be attributable to the assistance he has had from other people. It is proper for him to pay tribute to others—his friends and associates. In referring to the gift, the speaker will tell what it means to him beyond its intrinsic worth or its practical use; what it inspires him to accomplish in the future, what it symbolizes with respect to his past associations and his future aspirations and ideals.

On some occasions, when the spirit of the scene is genial and jocular rather than sober and formal, the speaker may admit pleasant humor and jest into his speech of thanks. The ultimate effect of his humor must never be to depreciate the gift, himself, or the motives of the donor. Never make a jest for the sake of the jest and then try to set things right by saying "And now to be serious for a moment. . . ." While receiving the gift, look at the person presenting it; in admiring the gift, look at it; in thanking the donor, don't ignore his presence.

Let there be no relaxing in the essential qualities of all public utterance, such as *clearness*, *distinctness*, and *easy audibility*.

WELCOMING AN INDIVIDUAL OR A GROUP

Speeches of welcome put a premium upon tact and taste in the choice of material, and upon grace and felicity of style and delivery.

Purpose. The purpose of a speech of welcome is to extend a sincere and grateful greeting to a person or to a group—such a greeting as offers good fellowship and hospitality. It serves the same purpose on a public occasion that a sincere greeting does between individuals, or that the opening of a door does when one is bidding a guest welcome.

Materials. The least a speaker should do in such a speech is:

1. To indicate for whom he is speaking.
2. To present complimentary facts about the person or group to which the courtesy is being extended.
3. To predict pleasant experiences.

In all of this he should take pains to *illustrate*; not to argue.

Thus in elaborating his address of welcome the speaker may have recourse to three general types of materials. First, it is likely that the host thinks favorably of the spirit, purposes, and accomplishments of the guest and the group or organization which the guest represents. The speaker may, therefore, undertake to explain or to point up the purpose or spirit of the occasion—to declare graciously why it is appropriate and significant that the host and guest should come together under the present circumstances. This is the sort of thing which most mayors try to do when welcoming to their cities the conventions or representatives of prominent organizations. Thus was the United Nations Conference welcomed to San Francisco in April, 1945, and General Eisenhower to London in June of that year. And thus was a new chancellor of a metropolitan university welcomed by a spokesman of the Chamber of Commerce.

Secondly, the host may wish to explain or publicly to rehearse the spirit or purpose of the organization or institution extending the welcome. "This is what we are," says the speaker, "and we trust that you will find us good." Thus, for example, when the visitor comes to see, to learn, and to be entertained, might the spokesman of a school or college prepare the way for a visitor from another school or college who has come to observe the operation of a well-established system of independent study for undergraduates. The speaker, however, must take care not to seem boastful or to suggest that the visitor is lucky to be privileged to observe the local wonders. If the visitor comes to impart information or to confer some favor upon the hosts, the welcoming spokesman ought perhaps to refer to his special qualifications and accomplishments. Welcoming a new director for the Boy Scout organization, or the artist who is to paint the murals in the new post office, might well call for material of this kind.

In the third place, and perhaps most frequently, the speaker will think it fitting to pay a tribute to the person or organization being welcomed. Dawes' tribute to the Jewish Welfare Board² was an example of this method. So was, for better or worse, the welcoming of the many returning soldiers to their home towns, their schools, their old jobs, their churches, and their clubs. The faults of this sort of tribute which thoughtless or ill-prepared speakers will commit are generality and extravagance. The speaker should, if possible, praise the guest for specific distinctions rather than general virtues, and he should keep his praise well within the limits of reasonable plausibility.

General characteristics of the speech. The speech of welcome is well organized. The audience is gratified by form and progress as well as by content, is comfortably aware of

² J. M. O'Neill and F. K. Riley, *Contemporary Speeches* (1930), pp. 13-14.

where the speaker is going and how he is getting there. There is always a central theme which is serious and complimentary. There is usually a definite approach or introduction which will lead gracefully to the suggestion of the main theme, and there will be a conclusion, brief and dignified.

The mood of a speech of welcome is more serious and exalted (though, we hope, not more stuffy) than the mood of a speech of introduction, for on these occasions the guest himself and what he represents, rather than his speech, will be the main attraction. The mood is more dignified and more suggestive of formality. There may even be a touch of ritual in it such as the symbolic offering to the guest the key to the city. And the mood tends to be strongly emotional. The guest expects the language of emotion; the audience demands it. The speaker must, then, get beyond casual coldness, but he must not spoil everything by gushing.

The speech should exhibit taste and judgment. The manner and the material must fit all elements of the occasion: speaker, audience, guest, time, place, circumstances.

In spite of all the "must's," however—and there are few which good will and good sense will not dictate—there is plenty of room for individuality and originality in the speaker. Newness or freshness (not, however, "smartness") in stating old ideas, or the handling of an old topic in a novel way, provides adequate challenge to the ingenuity of any speaker.

RESPONDING TO A WELCOME

A speech of response is basically only a speech of welcome or presentation in reverse. Hence the speaker will:

1. Indicate for whom he is speaking.
2. Express appreciation of the kindness of friends.
3. Speak complimentary words about the person or group extending the courtesy.

4. Minimize his own merits, though not depreciate them.

5. Anticipate pleasant experiences.

In the speech of response, as in the speech accepting a gift or award, the speaker does not, at first, have the initiative. He is following another speaker who has set the pace, so to speak, and has established the tone of the occasion. Whether the previous speaker has done poorly, has shown bad taste and little judgment, or has kept the occasion on a high level of propriety and dignity, the responding speaker dare not abruptly change the pace or tone.

Circumstances, therefore, make the speech of response often the most difficult of all speeches of courtesy because it is the hardest to prepare for, and because, when you have prepared, it is impossible to be reasonably sure that what you thought of saying will fit the circumstances. In the first place, the speech of response must often be impromptu, and therefore one is tempted to be content with muttering a few general inanities and letting it go at that—like the average “thank you” letter after Christmas. Furthermore, the response may have to follow different kinds of leads which are frequently unpredictable. You may have to respond to the presentation of a gift or token of esteem or of some mark of honor. Or you may be offered a tribute whose content, and hence the resultant position you may find yourself in, cannot be foretold. And then you may be tendered a speech of welcome which cuts the bottom out from under most of what you intended to say. You may, for example, have decided to comment on the spirit, purposes, or virtues of the welcoming group, only to find them already displayed beyond your power to magnify. Or you may have elected to characterize the spirit of the occasion, only to hear the preceding speaker steal every last rumble of your thunder. This kind of speech, therefore, must be composed with the utmost sincerity and as much ingenuity as is available.

Purpose. The speech of response to welcome (with or without presentation of a token) has one purpose only: to express *appreciation*. The speaker will do well to let that purpose thoroughly dominate him, and to draw his materials according to an understanding of the full implications of what it is to "appreciate." To appreciate is not merely to thank. It is to *value*, to perceive accurately the *whole worth* of a thing, to *understand*. The speaker will ask himself: Why do I value this address of welcome? this gift? this tribute? the people welcoming me? the group I represent? He will then tell his hosts and his audience.

Materials. He will generally evince his appreciation by elaborating one or more of the following themes. He will express appreciation of the significance of the occasion, what it means and will mean to him and to those whom he represents. He will pay tribute to the organization, institution, community, or persons offering the welcome. He will explain the purpose or spirit of the organization for whom he is speaking. He will, as a matter of fact, adapt to his response the same kinds of material which might have been used in welcoming him.

General characteristics. In form, the speech is much like the speech of welcome. It always has a theme. There are always some reasons for finding excellence in an organization or for praising or paying tribute to a person. The speech will always have an approach and a conclusion. The special problem of the approach will be the neat and gracious fitting of the speaker's own theme into the situation left by the preceding speaker. This at times may be no small problem! You must avoid the impression of ignoring, either in your manner or in the ideas you use, the speech with which you were welcomed. Here again words may "fail you," but don't say so unless they really do. The audience expects you to talk. As a matter of fact, a speech of response is usually much longer than a speech of welcome.

It is, perhaps, useless reiteration to say that the speech must *fit* the occasion. The material must be appropriate. More, possibly, than others, this speech puts emphasis on content. Therefore the speaker must know whereof he speaks. Vagueness or plain ignorance will not serve. Blunders in taste and judgment are less likely if one is well equipped with information.

In summary, you have been the recipient of formal courtesy. You must show your *appreciation* of that courtesy.

SPEECHES FOR ENTERTAINMENT

There is some legitimate question whether a speech which does not, to some extent, entertain an audience can be fully effective in any purpose. Surely, for most purposes it is easier to inform and persuade a pleased and interested listener than a displeased and bored one. Hence we may take it for granted that whatever makes a speech interesting, vivid, alive, and communicative also works to make it entertaining—if we interpret entertainment broadly, as we should, and do not restrict it to mere enjoyment of the funny, the comic, the humorous.

As there are few good speeches, for whatever purpose, which do not also incidentally entertain an audience, so there are few good speeches whose *sole* purpose or effect is to amuse or entertain. This is not to say that entertainment as the primary and avowed purpose for a speech is low, illegitimate, or undesirable. Everyone knows that much speaking which is done in public and in private is prompted by a wish to provide pleasure and diversion for one's friends or one's listeners, whoever they may be. And everyone knows that an entertaining talker, either at the dinner table at home, at the banquet table, or on the platform is a valuable asset to society. It is normally true, however, that except perhaps in vaudeville routine, a speech is more thoroughly

and effectively entertaining if the entertainment grows more or less plausibly out of the development of ideas intended to convey information and understanding.

In discussing the entertaining speech, therefore, the most that we need do is to suggest some of the typical occasions for speeches of entertainment and to indicate the kinds of methods and supporting material which will usually predominate in such speeches.

Occasions. Many public (if not academic) lectures, though they often have informative value, are fundamentally for the amusement and diversion of those who attend. World travelers, explorers, adventurers, renowned hunters or fishermen—whether they describe places or people, experiences they have had or thoughts which have come to them amidst their adventures—speak mainly to entertain their audiences, not necessarily to educate them. You, when you return from your trip to Mexico, to the Grand Canyon, or to the airplane factory, or when you report your interview with the president of Ecuador, will want usually to improve the *spirits* of your listeners, whether in home or club or school. If you improve their minds also, you will consider that as so much clear profit beyond what you expected.

Likewise various social and semi-social occasions provide natural circumstances for speeches chiefly to entertain or divert an audience. Club meetings, parties, fraternal gatherings, and especially dinners and luncheons, call for conversation and speeches which provide a maximum of entertainment with a minimum of weighty thought or systematic information. Many luncheon and dinner organizations, of course, make it a point to have programs provided with serious and important content. Even so, the speaker who would be heard eagerly and would make his subject acceptable, will make his presentation also as entertaining as possible. The luncheon or dinner occasion is, of course, the natural habitat of that most popular of discourses, the

"after-dinner" speech, which is given special treatment below.

Characteristics. In materials the speech for entertainment will favor the novel and vivid over the familiar and the exact, the active and lively over the close and concisely logical. Careful, laborious explanation will yield to lifelike impressions and colorful description. High premiums will be placed on the concrete example, the dramatic anecdote, story, or narrative, the striking comparison and contrast, the apt quotation, the effective introduction of direct discourse and snatches of dialogue. Humorous exaggeration, witty and unexpected phrasing and turns of thought, human interest, human peculiarities and foibles—these factors will stand out in speeches to entertain. In short, we are back to the emphasis of our earlier chapters on clarity and interest; and here, as there, we warn that the means of development, the devices of effectiveness, must serve the function of heightening the meaning of a significant, though not necessarily a complicated, idea.

In his *manner of presentation*, the entertaining speaker will be lively, vigorous, good natured, optimistic, and kindly. He will keep things moving and will resist the temptation to labor for an effect that seems slow in coming or to milk the last thin drop of humor or wit from a situation or from a gag. He will not expect to rival at their own specialties the high-velocity comedians on the variety programs, and he will shun the easy assumption that his every remark must be a witty gem and that anything he says must necessarily be funny.

He will use *humor* to the best of his ability, but he will not overrate his ability. He will know that humor is only *one* avenue of entertainment, and though a good one, not always the most appropriate. In his use of humor he will be guided by what we said in our discussion of humor and interest—that jokes, anecdotes, and wise cracks are not the

only sources of effective humor. He will understand that comedy is founded in the incongruous—in a painless disharmony between a thought and its expression, between a person and his acts or his language, between an individual and his pretensions or his opinion of himself. Where injury or pain begins, genuine humor leaves off. Though genial parody or take-off and other forms of burlesque are useful, an entertaining speaker will not let himself slip into biting satire or sarcasm. Such behavior, though spectacular and tempting, almost always defeats its own purpose and does more harm than good. The end of entertainment is a glow of friendly satisfaction in the listeners. Only those devices which promote that end are legitimate materials for the entertaining speaker who wishes to entertain again. The audience, as ever, is the measure of the fitting and appropriate.

THE AFTER-DINNER SPEECH

Among speeches whose primary purpose is entertainment, the so-called after-dinner speech is at once probably the most admired, worst abused, and most difficult. To it, all that we have said about the entertaining speech applies with special force. Hence our particular suggestions to the after-dinner speaker may serve to point up and to summarize the essence of our advice about speaking for entertainment.

All post-prandial speeches are not speeches of entertainment, and many of them are not even intended to be. The essentially serious informative or persuasive addresses delivered above dining tables need not occupy our time now. Most of this book is concerned with those speeches. They are no more after-dinner speeches than a sermon is a play when it is preached from the stage of a theatre. We will only redirect the student's attention to the principle that such a speech will succeed best if it is adapted to the special

conditions of audience and occasion which prevail after a meal in an atmosphere of disarrangement, cigar smoke, and tinkling water glasses and coffee cups.

Purpose. What is normally meant by after-dinner speaking is discourse providing *entertainment primarily*, usually after a meal of the banquet sort. The speaker is expected to present light stuff (though not exclusively frivolous) in an open, discursive, vivid style.

Demands. After-dinner speaking is difficult, because it demands humor, it must be interesting, and the speaker is usually asked to *speak*, not to speak *about* anything in particular. After eating, people expect to be interested without giving much coöperation themselves except willingness. They resent a speaker's imposing upon their good will by handling a heavy subject in a dry way; and, contrariwise, they are disgusted by a speaker's abusing their good will by pelting them with a string of pointless stories and anecdotes. The form requires wit, grace, charm, good humor, and at least some good sense.

Minimum essentials. The basic formula for an after-dinner speech is:

1. Have a single, simple idea which you state vividly and illustrate and develop good-naturedly.
2. Use humor if it can seem spontaneous and be germane to the subject.
3. Be brief.
4. Avoid making other persons ridiculous.

Materials. The after-dinner audience wants to be shown, not to be reasoned with; to watch, not to exert itself. Such concealed argument as there is must not be dry, or heavy, or compact. It must be insinuated into the audience's minds, not loaded in or driven in. Hence the materials must be vivid; they must be capable of resting easily on a full stomach. *Illustrations*, humorous if humor is practicable, developed with perhaps more detail than would seem

economical on more sober occasions, should occupy the largest portion of the time. *Analogies* which progress in an easy, leisurely fashion rank with illustrations as basic material. Relief and change of pace can be attained by energetic *figures of speech* and *fresh turns of phrase*. A special type of illustration, the *imaginative sketch*, especially when it involves persons and their faults and foibles, is peculiarly appropriate to the after-dinner speech.

At the core of the speech, however, should be an idea or a sentiment which is worth the trouble. Such ideas, for example, as serve to show the absurdity or the folly of our ways, rather than the viciousness of our sins, or such sentiments as make us aware of the possible charm or pleasure of our relations with our fellows—these may well be amplified in after-dinner speeches. Subject sentences for such speeches (stated or implied) may be exemplified by the following:

It is far more important for the new Dean of the Law School to charm and please his students than to see that they are prepared for the Law. (Ironical.)

He who feeds the chicken deserves the egg.

In many walks of life oversize decisions are frequently made by undersize brains.

Men harass themselves unduly and plague their wives unnecessarily by wrongly supposing that women's hats are intended to be head coverings instead of ornaments.

Our school (or our association) provides a basis for good fellowship which is worth all the expense and inconvenience of attending reunions (or conventions).

The professor is, after all, the collegiate athlete's best friend.

Ideas and sentiments such as these, developed with fundamental insight as well as jocularity and good humor, can make, and have made, entertaining after-dinner speeches. Audiences have come away realizing, agreeably, that they

had not only a glow of enjoyment but a feeling that something had been said.

Arrangement. In presentation, the normal forms and divisions of the speech are often done away with in favor of an *apparently* casual and impromptu organization. The introduction and conclusion, however, are very important. The introduction *must* be interesting and in perfect harmony with the mood of the occasion. An anecdote is a good device for effecting an introduction. Sometimes the anecdote, however, is too good: it may set a pace which the speaker will find it hard to keep up; and it may dominate rather than serve the *idea* of the speech. A speaker should beware of permitting himself to drag in a feeble excuse for an idea in order to have a plausible reason for telling a good story. His effort should be to find the story for the idea, not the idea for the story. In any event, his introduction must be graceful, because expression, graceful and charming, *counts* and often serves to avert the dismal consequences of weaknesses of idea in a speech.

The conclusion will be best if it is brief and if it leads to a real climax. At this point also an anecdote may be good if it is short and pointed. Some speakers find an apt and surprising quotation a good means of securing the effect of brevity and climax. The formal, summary conclusion is effective only if it is obviously burlesqued. The conclusion must not, like the "lone and level sands" stretch "far away."

Some smart but unwary toastmaster once introduced a famous after-dinner speaker by likening him to an automatic vending machine. Said he: "Just put a dinner in the slot, and up comes a speech." The speaker's retort, deadly but unprintable, paid the toastmaster amply for a personal slur and for misrepresenting the true genesis of a good after-dinner speech. Good after-dinner speeches are not prepared during the consumption of a meal at the speaker's table. They are carefully and thoroughly prepared on a foundation

of knowledge of the audience and the occasion. Do not take lightly your invitation to "speak informally." Understand that to mean "Be so well prepared that you will be free to seem informal and casual." You can't debate extemporaneously with other speakers before you, for argument and debate are not *in* the occasion. You cannot rely on commonplaces, for other speakers may have uttered them before you. "If the known practice of many of the best speakers is worth anything," wrote Sears, "it may be inferred that very careful prevision and provision are needful: prevision to see what is likely to be timely and effective; provision to secure it and order it in effective sequence."³

In the long run, we may agree that "good taste, generous sentiment, sober and fond recollection may be more needful than knowledge and zeal."⁴ *Fitness* is the one great standard for the after-dinner speech.

SOURCES OF ILLUSTRATIVE SPEECHES FOR FURTHER STUDY

The inclusion of many actual examples of whole speeches and portions of speeches in the preceding pages would, we realize, have some advantages. We believe, however, that they would not be worth the lengthening of the chapter and the interruption of the reading of the text which they would have cost. Though the speeches for special purposes have certain definable requisites, each such speech is so much a function of the occasion which creates it that no one speech is truly illustrative of what another ought to be. Especially is there disadvantage in the tendency of student speakers to use an illustrative speech as a formula or as a rigid pattern for imitation. Speeches are fruitful of judicious study as evidence of the practice of good speakers from the past, but

³ "After Dinner Speaking," *Modern Eloquence*, I, xxxi.

⁴ *Ibid.*, xxiii.

for most effective development of the student speaker's own ability to meet a problem in public speaking, the intelligent application of precept and principle are of prime importance. It is for these reasons that we choose rather to refer the interested student or teacher to the collections of speeches listed below than to provide him with a selected anthology in these pages. If you are asked, for example, to make a speech of introduction, read six or eight such speeches as printed in the volumes below; then you will have some appreciation as to what others have done.

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Lindgren, Homer D., *Modern Speeches* (1926, 1930).

Modern Eloquence (1923).

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O'Neill, J. M., *Modern Short Speeches* (1924).

O'Neill, J. M. and F. K. Riley, *Contemporary Speeches* (1930).

Sarett, Lew and W. T. Foster, *Modern Speeches on Basic Issues* (1939).

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- Brigance, W. N., *Classified Speech Models*, 312; ed. *History and Criticism of American Public Address*, 265; *Speech Composition*, 265; and Florence M. Henderson, *A Drill Manual for Improving Speech*, 165
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